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THE NEW INTERIOR

MODERN DECORATIONS
FOR THE MODERN HOME

BY
HAZEL H. ADLER

WITH ILLUSTRATIONS
FROM PHOTOGRAPHS
AND DRAWINGS



NEW YORK
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1916

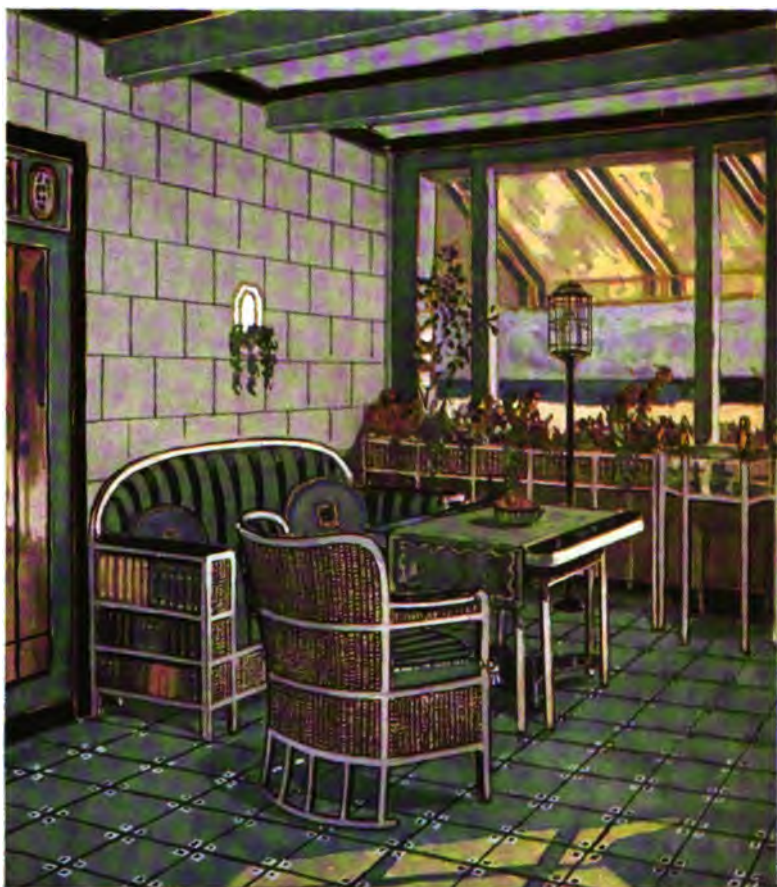
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LIVING PORCH OF COUNTRY HOUSE AT SEASHORE
By Paul Zimmerman

TO THE PIONEERS OF THE NEW
MOVEMENT AND ESPECIALLY
TO THE ONE WHO INSPIRED ME
TO JOIN THE RANKS : : :

PREFACE

It is hoped that this book will be of practical aid to that large body of intelligent people who are seeking to create for themselves expressive and individual environments of life. It does not aim to set down cut and dried rules and principles, or to attempt to enforce any particular type or style of decoration, but to suggest new possibilities and open new trains of thought by setting forth those fresh and stimulating currents which are influencing the creators of what has been called "the new taste" in interior decoration.

True decoration can never be achieved by ordering an assemblage of furniture from the shop, or by turning over the complete responsibility to the professional decorator. It is far more the result of a gradual adjustment between taste and expression—and as change of taste is usually a sign of growth, so change in our ideals of decoration must be provided for in order to reach a free and spontaneous expression in the end. If this book serves only to impress on the minds of young people the wisdom of laying the foundations of their home simply and unpretentiously and allowing it to evolve and grow with them and their widening interests and experience, instead of burdening themselves with too much and too expensive furniture in the beginning which puts a ban on expansion—it will consider it has fulfilled a worthy mission.

I am indebted for the material and illustrations to those courageous modern decorators and individuals

PREFACE

who have severed their bondage to past and present conventions and sought to use their own ingenuity and thought to lay the foundations for a modern period. I wish especially to acknowledge the kindly assistance I have received from the Ascherman Studio, Baron de Meyer, Jeanne Durant Rice, Fayette Barnum, Paul Zimmerman, Bertha Holley, Anton Hellman, Ralph Adams Cram, and Henry Fitch Taylor for the use of his valuable color chart. The design on the cover was inspired by one of Mr. E. Aschermann's original stencil motifs.

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THE NEW INTERIOR

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CHAPTER I

"TWENTIETH-CENTURY AMERICAN"

THE contention that America is essentially an inartistic nation and must always look to other countries for her artistic inspiration, is as absurd as it is unfounded. The same power that impelled the hand of a Rembrandt, a Romney, a Durer, or Da Vinci is innate in the American people, and with the knowledge and talents and inspirations of all the countries laid at her feet, America ought to be the richest art producer in the world. That she is too busy achieving financial and economic independence to have much thought for the refinements of life, is a theory no longer tenable. More money is spent by Americans in the purchase of art and art objects than by any other nation, and larger circles are actively interested in the propagation of art than in any other country. The trouble lies in America's eternal consciousness of her own youth and premature growth, and her perpetual fear of being herself, expressing herself, or placing confidence in her own judgments and abilities, lest she call down the ridicule of the parent countries and her own narrow-minded critics upon her.

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Although America was the last to respond to the great European renaissance of the decorative arts and its development has been slower here than in countries where the governments gave it aid, its growth has been steady and healthy and has not failed to attract the attention of Europe and to win by some of its recent brilliant achievements, the warmest recognition and praise. Both Italy and France have bestowed the highest honors in their power upon the remarkable high-fire porcelains of an American woman, Adelaide Alsop Robineau. Persia and France have given the stamp of their approval to the beautifully glazed Durant pottery made in this country. Japan has purchased for her Tokio Museum some examples of the exquisite decorated porcelains of Dorothea Warren O'Hara, and our handwrought silver, jewelry and enameling is fast finding its way into some of the best known foreign collections.

"Curiously enough," says the English "Studio Year Book," "the most emphatic doubts concerning the reality of the American artistic growth are heard in the States, and it is in Europe that the possibilities of the American evolution are discerned."

It seems no longer feasible to doubt our ability to found a new decorative period—that of twentieth century American!—and to sever our slavish dependence upon other times and other countries which, indeed, makes our vaunted Americanism appear hypocritical when we begin to see ourselves as others see us.



SILK BATIK

Charming decorative hanging produced through the revival of an old Javanese process
Designed and Executed by Mr. Pieter Meyer and Mr. Bertran Hartmann

TO VINI
APPENDIX

“TWENTIETH-CENTURY AMERICAN”

The phrase “Decorative Art” used to apply only to mural painting and sculpture, but the new decorative arts include all those various arts which enter into the decoration of the interiors of homes and public buildings—such as the designing and execution of textile fabrics, metal and woodwork, ceramics, glass, and the decoration of the wall. The removal of the responsibility for the artistic conception of these agencies of decoration from the hands of the *artisan* and *manufacturer*, and the placing of it in the hands of the *artist* and *craftsman*, is the great achievement of the new movement and the cause to which the present revolution in the ideals of interior decoration is largely due.

In the field of decorative textiles American activity is broad and varied. One line of development has been the regeneration of old American processes and designs which were fast passing out of memory and use. Another shows the tendency to borrow those primitive processes of other countries which have been found to lend themselves especially well to modern decorative uses.

Mr. and Mrs. Talbot in their old Rhode Island mansion outside of Providence have set themselves the task of restoring the Colonial drafts for handweaving which, handed down by memory and embellished by the fancies of successive generations of weavers, lost many of their original earmarks and intentions. While keeping strictly to the spirit of the old designs and using handlooms in their execution, the Talbots

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have employed the knowledge of all that modern art has evolved in the way of texture and color, creating hangings, bedspreads, and rugs which lend a charm and storied atmosphere to many a room where the early American traditions still linger. This new hand-weaving is not marred by the shortcomings of the older period.

Colonial embroidery presents an unexplored storehouse of valuable decorative material. Of the designs employed in the needlework of the Colonial period, one writer has said: "Some of the workers evidently studied nature as seen in the forest, or simple gardens which could be created in the wilderness. Others worked in oriental designs, notably the conventionalized palm leaf familiar in Indian shawls and doubtless suggested by some treasures from a sea captain's chest. The French influence, too, was easily discernible, and was probably brought in satins and brocades that found their way across the water even in those troublous times. There are strange leaves and stranger flowers, with now and then a grotesque leaf or butterfly, yet all tintured with Puritan primness."

The separation of the good old design from its later elaboration with unnecessary spirals and ornaments has been the effort, during twenty years of the Blue and White Society of Deerfield, Massachusetts. To the work they have lent beautiful modern colorings which, had they been accessible, would probably have been the choice of the original needle-woman, and they

“TWENTIETH-CENTURY AMERICAN”

have also lent to it the strength and character of modern stitchery. Aside from the quaintness of the work, it has many striking decorative qualities which lend themselves well, in wall panels, cushions, and tablecovers, to the decoration of the modern home, and which are still expressive of certain important phases of American life and character.

The methods of rug-making of the early Colonists are being revived to-day and are demonstrating their interesting possibilities when developed in accordance with modern ideas of design and color. Braided rugs are made from strips of rag dyed the required colors, braided and sewed together row after row. They present a close, flatly woven surface and are exceedingly durable. In the modern rugs the center area is usually in a solid color which is worked out into deeper shades of the same and of black. The opportunity for a well-selected gradation of color in the border and for good strong color in the center, together with the unpretentiousness of its character, make these rugs very effective in certain types of decoration.

Pulled rugs are made from strips of rag or wool dyed to suit the maker, but these strips are pulled through coarse canvas on which a design has been traced, giving the modern artist great leeway. Instead of baskets of flowers which were so popular in the old rugs of this class, conventional and modern symbolic designs have been employed as well as modern colorings, and a high degree of professional

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finish can be attained in the home-made article. Some charming chair seats in delightful grays, roses, blacks, and yellows have been made by this process, and when attached to stiff little black chairs give a strongly individual touch to an interior.

Of the processes borrowed from other countries, batik making is one of the most effective. It has been used since earliest times in Java where the beauty of the textiles was glowingly reported by Dutch traders. Some time ago the Dutch government undertook a careful study of the process of batik making in order to introduce it into Europe, but the work requires a peculiar kind of skill which has never been successfully developed in Holland.

Before emerging the silk in the dye pot, patterns are carefully drawn in molten beeswax applied from a little copper kettle with a fine spout. If several colors are required, it is redipped again and again, those portions of the design not intended to take the new color being painted out each time in wax. The repeated dippings give the fabric an unusual quality of tone and texture, and the characteristic crackle produced by the crackling of the wax, is particularly adapted to break the monotony of large expanses of background.

The art of batik making was brought to this country in a highly developed state by Mr. Pieter Meyer, who spent his boyhood in Java, and he used it, in conjunc-



HANDWROUGHT SILVER TEA SERVICE

By Mr. Arthur Stone



FILIGREE SILVER PLATE

Designed and executed by Miss Knight of Boston



BACK VIEW OF HAND MIRROR

In repousse silver, ivory, and cloisonne enamel

Work by Mr. and Mrs. L. B. Dicon

70 yml
ALCOHOL

"TWENTIETH-CENTURY AMERICAN"

tion with a fellow artist, Bertram Hartmann, to produce large and striking decorative effects.

One very large and unusual batik, representing the Japanese goddess Kwannon gazing out across a melting infinity of gold and blue, has furnished the inspiration for the decorative treatment of an entire residence.

In the modern embroidery of Mr. and Mrs. Ralph Johannot of Los Angeles and that of the California needlewomen who have come under their influence, one is impressed anew with the possibilities of this venerable craft as a means of fresh and charming artistic expression. A new range of colors is established and a new breadth of composition. The mingling of turquoise and yellow, rose and violet, on the buff ground of a cushion, or hanging, in well defined and decorative stitchery lends a crisp, modern note to a room, which the faded French and Italian work is powerless to accomplish.

A fresh impetus has been brought into the old art of tapestry weaving also. In Mr. Lorenz Kleiser's adaptations of old designs for modern use there is a high degree of technical and artistic excellence and these, too, have a far greater decorative value for the modern home than the often disintegrating and moth-eaten originals which are so coveted. Mrs. Vanderhof, an American woman, has accomplished noteworthy feats on the tapestry loom, and in collaboration with one of our best decorative artists, Mr. Maxfield

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Parrish, is planning to work out some entirely original and interesting developments.

Both wood block printing and stenciling are old Japanese processes, as is, also, the free hand painting of silk which has had an interesting revival.

Our present achievements in these arts have been dimmed somewhat through confusion with various crude and uncertain first attempts, but under the guidance of Mr. Arthur Dow of Teachers College, New York, a high degree of artistic and technical excellence has been developed. Appreciation of the merits of linens, light silks and cotton fabrics for hangings and upholstery is growing rapidly.

Some interesting attempts have been made to supply the mechanical parts of block printing and stenciling by machinery, leaving the colors and details to be filled in by the hand of the artist. This does away with a great deal of the hardness and monotony of the regulation printed goods and brings them within the reach of the pocket books of a greater number of people.

No textile renaissance, however, which is dependent for its existence upon whole or even partial handwork can ever be far-reaching in its results. No matter how stimulating the work of individual craftsmen may be, it is in the hands of the manufacturer that the ultimate power lies. While some of the American manufacturers have been far-sighted and broad-spirited enough to express modern influences, they are greatly in the minority. The great body of our manufacturers of

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decorative textiles seem still laboring in the Dark Ages, continuing to copy fifteenth- and sixteenth-century designs which are a far cry to the modern spirit.

It is high time that the American manufacturer should awake to the realization that the demand of to-day for a high standard in decorative textiles, necessitates their conception by artists and not by draughtsmen.

In the delightful silks and cotton fabrics designed and woven by the pupils of the Rhode Island School of Design, one welcomes a spirit of simplicity and frankness which is a relief from the ornateness of the old French and Italian influences. The life and character which they have brought into the work ought to be sufficient to establish the confidence of manufacturers in our native ability.

In Ceramics American activity is unrivaled. There are hundreds of individual potters throughout the country, reviving every type of pottery and glaze known in the history of the craft, with an art and skill which has not failed to attract attention.

"Poreelains and potteries are being turned out to-day in America that rank or out-rank the finest of the old Sèvres and Saxon," says one European critic.

A response to the subtle qualities of pure form and texture, it is generally conceded, involves a higher order of esthetic appreciation than that of pictorial art. The making of pottery also necessitates not only a high degree of artistic ability, but a considerable

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amount of technical knowledge. To express the conception of his genius, the potter must be at once modeler, sculptor, painter and chemist. He must also possess invention and intuition so as to avoid the pitfalls scattered along his path, hazards which he meets at every turn in the preparation of his clays, in the working of them, and above all in their firing.

To the making of tiles America has contributed the excellent dull glazed Grueby, the symbolic and picturesque Moravian, and the richly colored Pewabic, Rookwood and Batchelder.

- ✓ Among the simpler types of hand thrown pottery are the Byrdcliff, the Marblehead, the Dedham, Newcomb and Van Brigle. The Arequipa, executed for philanthropic purposes in California, the Paul Revere of Boston, and the Sharon of New York have also many points of merit.

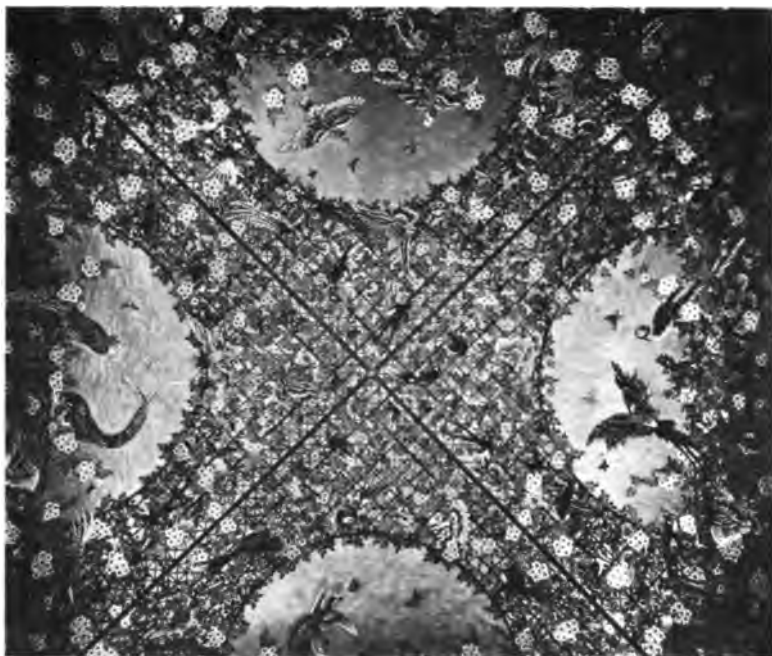
We are learning to appreciate the value of beautifully formed, textured and colored pottery in decoration and its use is doing away with the trivial and useless things which cluttered the homes of the last generation.

Among the rarest and most difficult types of Ceramic art, the Persian and Chinese glazes of the Durant Kilns and the high fire porcelain of Mrs. Robineau are undoubtedly the best work of its kind being done in any country.

In decorated porcelains we are working in both the under- and the overglaze. Underglaze is accomplished

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TO VIVID AMBROSLIAO



CEILING OF THE TRELLIS ROOM OF THE COLONY CLUB, NEW YORK

This is an example of the new American style of mural painting which marks an advance over the allegorical and "cherubimic" decorations of the past

Painted by Robert Chanler

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by painting on the pottery body before firing. Of this type the well-known Rookwood ware is an example. Overglaze is the painting upon the surface after the glazing has been applied. This type of work was formerly known as china painting; but between the superb decoration in brilliant enamels of Dorothea Warren O'Hara and the old-time painted naturalistic roses and violets there is, indeed, a world of difference.

Modern tableware decorated by individual artists has done much to revolutionize taste in that direction and is beginning to bring back to the use of china much of its old piquancy and charm.

In the working of metal, America holds its own with the older countries. "I know of two workers in forged and wrought iron," says Mr. Ralph Adams Cram, "who are blood brothers of Adam Kraft; three goldsmiths who would gladden the heart of a Cellini."

For many years American architects failed to appreciate the value of hand-wrought iron, and the efforts to preserve the art in this country were beset with great difficulties. Now, both in the interior and exterior of the house, its distinctive values are beginning to be appreciated.

In hand-wrought silver American silversmiths have nobly carried on the traditions of the Colonial craftsmen. Although we did not escape from the aberration of water coolers propelled by flying angels, cake plates supported by dragons and sea monsters, and bowls and goblets so contorted with relief and chasing that not

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an inch of the original surface was visible to the eye, the beauty of the simple hammered surface has been re-discovered and is nowhere handled with a greater feeling for form, texture, and modeling than by our contemporary master silversmiths.

The decorative use of silver, as well as its artistic conception, has undergone strange abuses. While the effect of a few well-chosen pieces against a dark wood background has great charm, an assemblage of commercial silver has little more decorative value than a display of household china or linens.

The gross misconception that "Mission" was characteristic American furniture is fortunately being refuted by the interesting and individual modern pieces which have recently been put on the market. Old English cottage furniture and the peasant types of many countries are the inspirations for many excellent modern creations, as well as the classic historic models.

In the larger arts of stained glass and mural painting, the foundations of a new and vital development are apparent.

The pictorial idea which has dominated the making of glass during the last hundred years is gradually giving way to a more decorative treatment. Among the younger school of stained glass artists there is a noticeable return to the simpler and stronger ideals of the earlier periods, but with a new spirit and vitality.

From both pre-Raphaelitism and exaggerated allegory, American mural painting is emancipating it-

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self and perhaps striking out to a more genuinely decorative development than it has ever realized before. In the remarkable ceiling of tropical birds and foliage painted by Mr. Robert Chanler for the trellis room of the New York Colony Club one sees many new possibilities for an art which seemed to have reached its former high water mark in the depicting of cupids and cherubim sprinkled over an azure sky.

The ravages of materialism appear, after all, negligible when we come to view the work of some of our American enamelers. All the romance of old Florence and of the Gallic and Celtic nations seem mingled in the clear translucent depths, in the fluidity and colorful charm of the caskets and boxes and little objects of intimate use turned out by their brain and fingers.

CHAPTER II

THE NEW POINT OF VIEW

THE new point of view in the decoration of the home may be characterized as the *artist's* as opposed to the *upholsterer's*.

What would you think of an artist who, sitting before an empty canvas, indulged in the following reflections: "I want to paint a landscape, but I don't know just what kind I want to paint. Let me see—a landscape must have trees! Well, who painted the best trees? I think Corot did, yes undoubtedly Corot did, so I can't go far wrong by starting with a clump of Corot trees. Then I'd like to have a farmhouse. I always did like farmhouses in landscapes. Those old farmhouses of Constable's had a lot of charm! And water! There must be water—who's that chap who paints such good running water—oh, Thurlow! Next for the little realistic touches that the old fellows got into their pictures. What did they use? Guess I'll run up to the Museum and see. Then when I get those in it will be up to me to decide whether I want it spring or autumn, morning or evening—and that reminds me—moonlights are being done a lot lately! But I don't have to worry about those things now be-

THE NEW POINT OF VIEW

cause when I get that far along I can go down to the art store and get the opinion of the fellow down there on those matters."

If you substitute furniture for trees, wall decorations for farmhouses, "objets d'art" for realistic touches, and the upholsterer or decorator for the fellow at the art store, you will have the frame of mind in which a great many people set out to create the environment in which the greater part of their lives are to be spent.

It is a common short-coming of the average homemaker to appreciate the fine points of an old chair, rug or bit of fabric, and, at the same time, to be totally unconscious of the fact that these objects may have no decorative value in the setting in which they are placed. Many prosperous homes are quite devoid of the decorative sense which is often displayed in the simplest corner of the peasant's cottage.

During the evolution of certain *forms* and *details* of decoration, the sense of general proportion disappeared and the essential point of the entire decorative ideal—the ability to *grasp the whole* and to bring to it a fresh and unified conception—was abandoned somewhere on the way.

With the great development of the decorative resources of this country there has come new blood and new spirit into the movement. Artists and sincere decorators have begun to realize that the problem has been attacked from the wrong end and that an interior,

THE NEW INTERIOR

instead of being a mere assemblage of individual objects, has at bottom the same elements and aims as other forms of artistic expression and must also be governed by the same laws.

Before an artist, if he is worthy to be called by the name, begins a picture, before he makes ready the materials, or is even endowed with a definite impulse to create, he has in mind, either consciously or unconsciously, certain fundamental rules of artistic composition. He knows, primarily, that a picture must express an idea; that it can express only one dominant idea; and that no matter how interesting or beautiful may be certain details which he sees in connection with it, unless they have some definite purpose in the composition, they not only do not add to, but detract from the effect of the whole; and that no matter how good the technical execution may be the picture will probably rise or fall by the sheer emotional quality of its color.

These same principles may be applied to interior decoration as *Unity*, *Utility*, and *Color*.

First and foremost it must be decided what you wish to attain, what you want your house to stand for! The first requisite of any decoration, whether it be expressed in furnishings, in marble or paint, must be an idea,

Do not attempt to decorate a home without a unified idea or intention—all the beautiful things you put into it otherwise will be of little avail.

THE NEW POINT OF VIEW

In Japan a single decorative idea is behind the home of the poorest laborer and that of the aristocrat or connoisseur. It is to secure the best possible background for displaying the dignity and importance of the family's collection of art treasures—the bright colored *kakemonas*, the fine prints, the carvings and porcelains, and for *ike-bana*, the art of the living flower. Everything in the house is conserved to that end. The walls are plain and neutral, the structural lines are straight and unobtrusive, and the low type of furniture is out of the line of vision. Although the materials may vary greatly in quality, the general effect is never without charm and distinction.

Certain schemes of house decoration are suited to certain people as certain styles of dresses are particularly becoming to them. A French writer has said, “The knowledge of being well dressed imparts a blissfulness to the soul which religion is powerless to bestow.” In a like manner the knowledge of being well housed, of having created for one's self an environment which is an adequate expression of one's tastes and individuality, of having established a harmony between the inner and the outer life, lends to living a certain poise and power which can seldom be derived from other sources.

A vague presentiment of the importance of personality as a basis for decoration has been felt among decorators for some time and is responsible, to a large degree, for the rise of the so-called “period house” or

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"period room." If people tended toward ostentation and luxury they were straightway installed in the gold and brocade surroundings of the Louis XIV epoch. If they manifested evidences of sterner ideals they were interpreted as Jacobean; while, if by any chance, they expressed an inclination for something unusual or out of the ordinary, they were consigned to a strange and fantastical style called Moorish or Byzantine.

Period decoration, like ready-made clothing, is a great saver of time and thought, but its propensity to misfits and monotony is preserved in like ratio.

In America where individualism is rampant, personalities widely varied, and the resources of the world practically at the command of even moderate purses, there should be a thousand and one decorative ideas to replace the single Japanese one—ideas which are not slavish copies of the fifteenth, sixteenth, and seventeenth centuries, but original creations of the twentieth century, expressive of the fundamental qualities of the individual as well as the modern life and spirit.

Let us trace the idea evolution of the decorative idea from its origin in the building of the house which is to be decorated.

That actual circumstances can seldom, at best, do more than approach the ideal will soon be discovered when one finds one's freedom of choice limited at every turn by the compromises which have to be made between one's desires and one's pocket-book. In consid-



WINDOW IN ST. BRIDGET'S CHURCH

Showing the return to the simpler and more subtly
suggestive ideals in glass making

By H. Wynd Young

TO VMD
AIRBORNE

THE NEW POINT OF VIEW

ering size, quality, and location, when you build your house, it is well to remember that a little careful planning can remedy a seeming deficiency in size; that paint is a happy medium for disguising deficiencies in finish; but that there is nothing, unless one has an all engrossing hobby, which can supply the deficiency of a pleasant neighborhood, or which can make up for the sacrifice of certain habits and comforts which have become part of your normal standard. The first essential of home-making is harmony, and unless it is first established outwardly with one's surroundings, it is all the more difficult to attain it within. Sacrifice size, sacrifice finish, but do not sacrifice location! It is the one thing which ingenuity cannot alter, and it is important to consider it well.

After the plot has been selected, the next step will be the planning of the rooms in the imaginary structure. This may seem a most unnatural order of procedure—to build the house from the inside out!—but the first step in the new architecture, as it is in the new decoration, is to take the problem whatever it is, and plan it first *logically* and then *beautifully*—and strangely enough it will usually be found that the logical solution is at the same time the beautiful one.

The size of your family, its habits, its predilections must all be brought into consideration, and out of the inner shell of necessity, the outer contour and character develops. In proportions, choice of material and architectural details, this outer shell must then be ad-

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justed to harmonize with the natural character of the land, the environs, exposure, and size of plot.

Such a structure, whether or not it seems to satisfy all the traditional requirements, has a sound basis for existence and is beyond the petty criticism of those who are in the habit of confusing good architecture with historic models.

The usual method of planning a house is far different. Some preconceived idea, either of architect or client, is generally settled upon, and the individuality and comfort of the family sacrificed to make the structure fit.

Beware of the architect who, before he has thoroughly thrashed out your problem, asks if you prefer Dutch Colonial, Spanish, or Georgian architecture.

Unconsciously your personality, your family, the nature of its desires and your willingness or ability to gratify them, will lend to the exterior a certain stamp or character.

If the family is small, its wants simple, and the intention preëminently toward the achievement of a home, the house will probably not pretend to be anything beyond a simple and homelike structure. If, on the other hand, there have been cherished ideals of dignity and stateliness, they will, in all likelihood, influence the general proportions of the structure and endow it with a different aspect although fulfilling the same requirements.

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Houses which cater to large wants, large families, large social needs, or strong individual characteristics or hobbies, are apt to take on an air of informality. While houses which are built to perpetuate individual appreciations of art, architecture, or culture, or to make particular conceptions of life possible, naturally display the character of their formal and imposing mission.

The aim which has been expressed, either consciously or unconsciously, in the exterior of your house should also be the inspiration for the single, definite decorative idea of the interior.

✓ The great majority of people, however, live in houses in whose making they had no hand and whose exteriors are unexpressive of their ideals and personality. ✓

In this case the ideas must spring spontaneously from one's impulses and desires.

The desire to bring into the home a spirit of life and joyousness is a decorative idea, just as the desire to express weirdness and mystery in a Moonlight Sonata is a musical idea, or the depicting of the interesting reflections of objects in water is an artistic one. Serenity or repose in the home responds to the needs of many, but this is not to be confused with drabness. Drabness, to a properly keyed person, instead of being restful is decidedly irritating. The expression of sturdiness, frankness, and naïve simplicity offers many delightful, picturesque, and interesting developments,

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while the suave, subtle, and refined qualities have great classic possibilities.

Americans seem bound hand and foot to conventional decorative treatments because they fear by expressing their individual ideas they may accomplish something faddish or extreme, of which they may soon tire. Of course it is necessary for the individual idea to have some characteristic significance beyond that of a passing mood.

One delightful decorative scheme for a little house set in the midst of a lovely old-fashioned garden grew out of the desire to bring the garden inside. Each room was decorated in the colorings of a different flower. The oranges, browns, and yellows of the marigold were employed in the dining-room, not neutralized and apologetically, but in the entire conception of the room—walls, woodwork, furniture, and floor covering. The living-room was inspired by the purple aster, the library by the corn flower. Up-stairs were represented snapdragon, lavender phlox, mignonette, and yellow daisy. The *ensemble* gave the impression of an old-fashioned nosegay.

Another highly successful decorative scheme was suggested by Japanese print. Clear red, indigo, and yellow were introduced in the plain thin silk hangings of the three rooms down-stairs. The walls were covered with imitation gray rice paper. The woodwork was shiny black and there was a shiny black molding at the ceiling line. The floors were covered with matting



DINING-ROOM FULFILLING THE DECORATIVE PRINCIPLES OF BEAUTY, UTILITY, AND COLOR

While highly decorative, the decorations are in the objects of utility themselves

TO THE
LIBRARY

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and the furniture in the room with the red hangings was of highly polished black wood alternated with a few pieces in brilliant red lacquer. In the room with the indigo hangings, the furniture was indigo, while the black furniture was repeated in the yellow curtained room.

Upstairs the same wall and floor treatments were repeated. The furniture in all the rooms was white outlined with a slender line of black, the hangings were of printed Japanese silks, and a strong note of plain color was introduced into each room in the bed coverings and dressing table accessories.

The suggestions of the Japanese print are, indeed, many. The delicious twilight sky blues, the plum blossom pinks, the chrysanthemum yellows, the wistaria lavenders and purples, the dried grass browns, and the wild crane blacks and whites can be used to create refreshing and unusual effects.

Any beautiful object or bit of fabric holds in itself the nucleus of a variety of decorative schemes which can be carried out in the strong accents of the decoration.

If the home is to have some meaning it must be conceived *as a whole* and intelligently; consequently, when the decorative idea is determined upon, it must be applied to the whole area to be decorated. Each room has its own function to fulfil, but at the same time it must feel at home with its neighbor. This does not imply, in any respect, a uniformity of dec-

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oration, but a harmony of idea and materials—of color, of textures in woods and fabrics, of line, form, and design so that, as progress is made from room to room, one scheme blends with another and one feels the *unity* behind it all.

The interesting and individual home at Doylestown, Pennsylvania, of Mr. Henry Mercer, poet, writer, archæologist, and potter, was based on the idea of developing the decorative possibilities of tile and concrete. The structural background, both exterior and interior, was of concrete with beautiful soft glazed tiles in subtly blended colorings imbedded in it to form the decoration of the walls, floors, arched doorways, and vaulted ceilings. Furniture and other decorations were entirely subordinated to this one idea which received an individual treatment in each room, each passageway, flight of steps, and winding stairs.

The consistent carrying out of any fresh and individual scheme, no matter how unpretentious, places the home in a class culturally far above that of the nondescript dwelling where vagueness in point of view, in theory and expression predominates, or the patch quilt house which displays a confused jumble of objects, often very beautiful in themselves, but bearing no relation to one another.

If the home is to present an environment for life, those objects which minister to the needs and comforts of living are of primary importance. But if the home

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is, at the same time, to present an ideal environment, it cannot do so without the great elevating force of beauty. Harmony between the elements of *utility* and *beauty* is brought about in the new decoration by its endeavor to express beauty as far as possible in the useful objects themselves.

When one stops to consider the wide field for the exercise of judgment and taste which is offered at present in the selection of the essentials of furnishing—in the decoration of walls, choice of hangings, upholstery, and furniture—it becomes evident that the principles of use and beauty are in no way opposed to each other in the decoration of the home. It also shows how little need there is, in reality, of introducing a large number of extraneous objects in order to satisfy æsthetic demands. Some of the most beautiful modern rooms, upon which thought and money have been lavished, do not contain a single object beyond the barest utilitarian ones. The wall covering may be of exquisite fabric, the furniture of the highest type of artistic craftsmanship, the floor covering and hangings of the most luxurious textures and colorings, but not a single object which has no actual use.

This does not mean that all objects except the frankly utilitarian ones should be excluded. One may choose to have simple backgrounds and furniture, and introduce life and color in a few well chosen decorative accessories. In this case a beautiful piece of pottery or porcelain, a choice bit of silver or enamel will have

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as definite a place in the decorative scheme as a chair or table has in the utilitarian one.

It should be remembered, however, that while one or two beautiful objects have great decorative value if placed in the proper relation to their surroundings, a large number of equally beautiful ones detract from the relative importance and value of one another and consequently defeat their own purpose. Also that anything which tends to destroy the emphasis on the primary factors of the home (those things which minister to the needs and comforts of living), also tends to destroy the most important quality of the home—its livableness.

Things which are interesting or beautiful in themselves, but which do not supply definite decorative values, have their place in the art gallery, museum, or antiquarian society, where they can be viewed for the education and inspiration of all.

Objects of sentimental association, of affected culture, together with certain heirlooms and souvenirs which the scheme of decoration refuses to assimilate, should find a happy end in a memory chest where the reviewing of them at intervals provides a source of interest or amusement.

Homes which cannot free themselves from the clutter of trivial and futile objects are mute declarations of the insincerity of their creator's pretensions to good taste and refinement in other directions. "No junk!" is the cry of the new interior—no place for any-

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TO THE APPROACH



CORNER IN THE HOME OF MR. HENRY MERCER

Walls, ceiling, and floors of concrete, decorated with soft glazed tiles in reds, ochres, and grays, greens, and blues. The fireplace is of American symbolic tiles, representing the New World

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thing which does not serve some definite utilitarian or decorative function.

The impression that the use of bright color is a sign of crude and barbaric taste and that only neutral shades are permissible in house decoration is, no doubt, the logical reaction against the misuse of color by a preceding generation. But while we shudder now at the color discords of the Victorian era, we are beginning to realize that a strong and vital people needs to express itself in strong and vital colors. "No matter what the penalty," says Mr. Herbert in his excellent review of American domestic architecture, "we do not want in this country a prevailing convention whose greatest merit consists in a sort of unobtrusive refinement. Since we are young, it is better to be accused of a little barbarity than to become prematurely sober."

A free use of color, however, is far from a sign of barbarity. All great epochs of art and culture have been marked by its spontaneous and positive use.

We know now that Greek architecture and statuary instead of being unemotional and colorless as it was once believed, was originally conceived in the purest and strongest of tones.

Gothic art, also, was misconstrued as an art of dim gray stone. But whole painted walls which fairly sing with life and color have been found beneath layers of stone and plaster in many of the early Gothic churches.

Everywhere in the Middle Ages we find the masterly

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handling of positive color, not only in the pictures, mosaics, and glass, but in the costumes of the people, in their textiles and objects of daily use.

The atmosphere of the average American home has been described as "a brown ambiguity." The new decoration aims to do away with that reproach.

The contention that a sense of color is an inborn faculty which cannot be cultivated is only true in regard to degree. While a highly developed sense of color is a special gift the same as any other superlative quality, the foundations of a good reliable sense lie dormant in nearly everybody and with a little judicious exercise tend to develop surprising results. There are none, except the color blind, who can escape its emotional reaction.

The simple principles of analogous and complementary color schemes are easily mastered, and then one can branch out and try combinations from nature and works of art. Before the schemes are actually put into practice, they should be tried out with water colors and then with samples of the actual materials to be employed.

Through an understanding of the peculiar properties of certain colors seeming miracles in size, light, and relative warmth or coolness can be accomplished. Yellow, and colors composed of a considerable amount of yellow, are known as luminous or *light giving* colors. Blue and violet, and colors composed of a large amount of either, are known as darkening or *light absorbing*

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colors. Red, and shades composed of a large amount of red, are *advancing* colors—they have a tendency to jump out at you and make objects appear nearer than they actually are; while blue, and components of blue, are *receding* colors, or colors which have a tendency to appear distant. Red has been found to have an exciting effect on the senses, while blue has a soothing one. Colors in which red or yellow predominate create the illusion of heat, while those composed of blue and violet give the effect of coolness.

In order to attain a unity of color in groups of related rooms their color schemes should first be carefully planned. The big planes or backgrounds must first be chosen to harmonize and to bridge over abrupt color transitions, and then the subsidiary colors should be worked in, so that common notes are repeated in the several rooms. This insures a decorative as well as structural relationship and provides pleasant and harmonious vistas.

In a certain delightful home one looks through the doorway of a straw-colored and violet hall into a gray, black, and orange living-room touched with emerald green; and from there into an emerald green, black-and-white sun parlor; and through the opposite doorway into a brilliant blue, black and canary dining-room.

The walls of the hall were straw-colored, the wood-work gray, and the curtains, hangings, and furniture violet. The living-room was papered in gray with the

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wall spaces nicely divided into panels by the use of heavy black and orange lines. In the center of the smaller panels was a solid black square, in the center of the larger ones a decorative conventional basket containing orange flowers. There were no pictures as the owner possessed no good ones and the wall treatment was complete and satisfactory without. The woodwork was finished a silvery gray and a large center table was stained to match it. The ceiling was of a lighter gray and the large rug of mottled black-and-white gave the effect of a medium gray. The furniture was gray with some pieces stained black and two large fireside chairs stained bright orange. The upholstery of some of the chairs was of orange and some of emerald green. The window and bookcase curtains were of intense orange finished with wide bands of black. The portières were violet towards the hall and gray with a conventional appliqued design of orange and black, towards the living-room.

The sun parlor echoed the emerald green note of the living-room upholstery in its woodwork and rugs and its green slat chairs, touched with black-and-white. The narrow valence across the top of the broad windows was of an all-over design of brilliant green leaves and brightly colored flowers on a gray background. The walls were of rough gray plaster.

The dining-room, into which the hall opened, and of which a vista was gained from the living-room, had light cream walls with a wide bright-blue band divid-

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ing the ceiling and walls and continuing down each corner of the room and down each door. Inside of that was a black stencil with another blue line. In the center of the wall spaces were circular decorations in yellow and black. The hangings at the window were of the brilliant blue, looped loosely back with bands of canary yellow. The woodwork and furniture were black and the rug of blue with a wide band of yellow.

The cream, yellow, and gray backgrounds and the inter-related touches of black, yellow, orange, and green brought the whole together and created the impression of thoughtful and charming unity.

It takes more care and thought to employ brilliant colors than subdued ones, but the effects are worth the trouble. Crude furnishings can in almost every case be brought out of mediocrity and endowed with interesting qualities by the magic grace of color, while those fulfilling every other requirement are, without it, lifeless and cold.

While we have gradually become educated to better forms in furniture, and better designs in fabrics, and are beginning to clear our homes of the useless bric-a-brac and family curiosities, we are only just beginning to open our eyes to the significance of color.

CHAPTER III

MODERN IDEAS IN WALLS, FURNITURE, AND FABRICS

TO grasp the new point of view one must first sweep away the old preconceptions of decorating and furnishing and approach the subject with a free and unbiased mind. Decoration, it must be remembered, is a structural thing just the same as the building of a house, the painting of a picture, or the writing of a piece of music, and is composed of many small parts which must be carefully articulated and inter-related.

The big planes are represented in the walls, floors, and ceilings. They provide the setting, and it is upon their happy solution that the ultimate success of the decoration largely depends.

The subject of walls is too frequently dismissed with the hasty inspection of samples in a wall-paper shop and an impulsive selection prompted by the suggestions of the clerk, or by what appears to be the greatest value for the allotted expenditure.

The infinite variety of treatment for walls, however, is not limited by the stock in the shops or by the amount of money to be expended upon them. Some of the most interesting results are obtained with very simple and inexpensive processes.

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One has to make choice for each room between a decorative scheme based on a neutral, or a colored background. Neutral walls, grays, creams, and deep ivories, have come into great favor recently as a reaction to the hideous vivid reds, greens, and blues, or the muddy browns and yellows of the preceding epoch. They are always safe and if sufficient interest is introduced in the hangings and furniture they are usually satisfactory in any decorative scheme.

Colored walls have value both in overcoming certain physical defects of a room and in providing an interesting and positive foundation. Great care should be exercised that the colors are good and clear and pleasant to live with. They should usually be in the medium or light scale. Dark backgrounds should be avoided unless a great deal of interest and coloring is introduced into the furnishings. Walls replace the atmospheric boundaries of the out of doors and should lend themselves to the feeling of space and freedom.

If a room is dark, nothing tends to preserve and radiate what light there is as a yellow background. One can scarcely realize what positive qualities lie in color until the metamorphosis of a dingy and melancholy room through the use of a luminous yellow background is witnessed. *Never* employ a dark background in a dark room.

If a room is small, an azure or sea-blue background will be found to create the greatest illusion of space, although any light plain wall has the same tendency.

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Never employ a large-figured dark paper in a small room.

In rooms which receive unusually bright or glaring light from without, medium shades of green, blue, or violet tend to mediate and softly diffuse it. A warm, cozy background frequently pulls the extremities of a large and ungainly shaped room together. Interesting, well-colored walls are invaluable in large rooms where the furniture is sparse or insignificant.

Colored walls are always helpful in softening the effect of awkward or questionable furniture, as they can be made to blend with the coloring of the wood and thus relieve the sharp contrast their outlines would display against a light neutral ground. Mulberry walls have this effect on oak furniture, while yellowish mustard or reddish ochre exert it upon mahogany. If one wishes to subordinate the objectionable outlines of furniture, it can often be accomplished by using a color on the walls as near as possible to that of the wood, or by painting the furniture and the walls the same color.

After the color of the walls has been decided, the texture or material must be determined. Painting the walls is, on the whole, the most generally effective modern method—especially for new houses. Painted walls are sanitary, can be made to carry out any color scheme, and have a soft fine texture which gives a well-groomed appearance to a room. The paint is best applied directly to the plaster which has been especially



INTERESTING USE OF MODERN WOVEN BEDROOM FURNITURE

In a bedroom which has all the subtlety and refinement of the classic periods of decoration without their over-elaboration or display

Designed by Paul Zimmermann

to view
ANATOMY

WALLS, FURNITURE, AND FABRICS

prepared for this purpose. Of course a general even tone throughout the whole room is the safest and the most usual, but many varied and charming effects can be obtained by allowing the paint to be applied somewhat crudely and unevenly. It lends to the atmospheric appearance and provides a subtle melting background, but should not be used except by an experienced painter.

Painted wooden walls have recently received many interesting treatments. One unusual dining-room was paneled in two-foot squares of wood to the ceiling. The paneling was painted a deep grayish blue which under artificial light appeared gun metal, and the squares were outlined in narrow lines of Chinese red. Against this background stood cabinets of black and gold and red Chinese lacquer. The hangings and rug were gold color, edged with black, and the table and chairs were white outlined with the deep gray blue. this was an exceptional use of a dark background which was rendered possible by the enlivening red, gold, and white of the furniture.

Another interesting modern room was paneled to the ceiling in one-foot wooden squares which were painted a deep violet. The window had a number of huge windows which were curtained in thin violet silk. The furniture was of greenish blue slightly deeper than turquoise, alternated with a few pieces of bright red orange. The background melted into velvety darkness amid which the bright toned furniture took its

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place well. The room was, of course, a very large and naturally bright one.

Many old oak paneled walls, the ponderous effects of which are those of a past epoch, have been scraped to raw wood and touched with pure color, or stained a silvery gray, or painted deep ivory.

Unfinished plaster walls have been found to have great decorative possibilities and are particularly suited to primitive or architectural schemes. One can obtain various degrees of roughness by the admixture of sand which often tints the walls a natural yellow or terracotta shade. Conspicuously rough walls are not advisable except in very large rooms where the furnishings are carried out on a generous and simple scale. Blue gray, lavender gray, orange, yellow, and yellow green are delightful in plaster walls.

Linen and burlap make excellent backgrounds. The linen is best hand dyed, as it has an effective richness of texture and unevenness of tone. It should be fairly coarse and sturdy and very carefully stretched and hung. If burlap is used, it should be hand dyed, painted, or left in its unbleached state as the harsh colors in which the ready-dyed fabric comes are anything but happy. Tapestry is only for the occasional and formal room. Unless it is a work of art it has no *raison d'être* and good old or modern hand woven tapestries are not within the limits of the ordinary purse, or consistent with the usual frank and simple American family spirit.

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Paper is no mean or despised wall covering, however. Almost every effect which is obtained by other means can be obtained by a judicious selection of, or by applications of simple processes to, paper. A plain, heavy, rough-finished paper either in neutral shades, or good clear colors, is amenable to any scheme in decoration, and is always in good taste. A neutral-toned paper stippled with water colors by means of a sponge produces an excellent effect as a background. It does away with the hard and flat effect of ordinary paper, can be made to echo subtly the predominant note in the furnishings, and to produce a delightful shimmering effect. Blue and green on gray paper, brown and orange on yellow, red and orange on cream, or blue and violet on deep ivory are effective and interesting combinations. This process of stippling should, however, not be undertaken by any one but an experienced painter. Grass cloth papers in gold, silvery gray, blue and silver, or green and gold lend themselves well to modern decorations. Many of the mottled self-toned effects and self-toned all-over patterns give the impression of the coarse and uneven qualities of plaster. A sanded paper is also procurable which produces the identical effect.

When color and material are settled, attention must be turned to design. Design is used, like color, to improve the defective proportions of a room, to emphasize its excellent proportions, or to serve some definite decorative purpose. Design for the sake of design is

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a misguided and mistaken policy. Far, far better to have plain walls than decorated ones chosen merely because they are pretty or modish.

High ceilings can apparently be brought down to their normal position by the use of friezes, borders, and wainscotings. Low ceilings, on the other hand, can be made to appear higher by the use of long slender paneling or striped paper. Beautifully proportioned paneling accents the classic qualities of a well proportioned room.

A very simple border can be created by bringing the ceiling tint down to a foot or two below the ceiling line and finishing it with a narrow molding painted a contrasting color. Another way is to paint two or three bands of color below the ceiling line, or to use strips of an all-over designed fabric, preferably the same as is used in the upholstery or hangings, around the upper extremities of the room. This brings the upper limits of the wall into close relation with the furnishings and produces a cozy and intimate effect. Floral and other highly decorative borders tend to destroy the unity of the background and consequently the good composition of the room. A conventionalized landscape frieze above a high wainscoting is effective in a high room, but impossible in a low one. It makes it appear squatty and top-heavy.

Wainscoting can be improvised by the use of burlap to a height of five or six feet, paneled off with wooden strips painted a contrasting color. Natural burlap



**VISTA SHOWING THE UNIFIED CONCEPTION OF AN INTERIOR AND
FREEDOM FROM UNNECESSARY ORNAMENTATION**

The color scheme of orange, blue, yellow, and violet was used in the three rooms

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AIRBORNE

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with paneled strips of cobalt blue, or orange dyed burlap with black strips are effective. The walls above the wainscoting should be papered, or painted, the same or a lighter shade of the burlap.

Simple paneling is accomplished by the application of narrow strips of molding, or narrow painted lines to papered or painted walls. If the wood molding is used, it can be painted the same tone as the walls or a contrasting one, and is usually spaced regularly around the room.

Painted lines allow for a different kind of paneling. They can be applied with greater freedom to break up the space interestingly above the furniture and between the doors and windows. These lines are usually in contrasting shades and often accompanied with narrow bands of stenciled dots and small conventionalized stencil decorations in the center of the panels. Several colors may be used both in the center decoration and in the dots and lines of the paneling and a wide variety of delightful effects can be obtained through this means. The painted decoration can be used successfully upon both paint and paper.

The stock of well designed wall papers, even in the best shops, is sadly deficient. Their conception seems to have been left far behind the forward march of the other decorative arts. Aside from self-toned or two-toned stripes, a few inconspicuous all-over designs, and some of the prim conventionalized Colonial patterns, there are few decorated papers which provide good or

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even possible backgrounds for the modern idea. If one's selection of wall coverings is limited to the stock patterns of the shop, it is much wiser to choose plain papers, relying on the upholstery and hangings to supply the design.

The subject of walls cannot be pursued very far without considering woodwork and it is here that the new decoration has made one of its most radical departures.

The woodwork of a room was formerly considered one of the most important decorative features, and the finer the old house, the more elaborate was its wainscoting, grill work, wood trim, and mantels. Gradually all unessential woodwork has been eliminated and modern architects are showing the tendency to subordinate it as much as possible. The heavy dark oak and mahogany woodwork which used to be considered inevitable has gradually been replaced by an enlightened use of white, cream, and ivory, but there is no vital reason why woodwork should be limited either to white or natural wood. The new decoration refuses to regard it as an inevitable convention which imposes insurmountable obstacles to the artistic conception of a room, and uses it as freely to carry out definite effects as it does the other mediums of decoration.

Woodwork should be employed either to afford an artistic contrast to the walls or should be conceived as a part of them—that is in the same shade. Woodwork which does not serve to increase the beauty of

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the background or which detracts from it, has no longer an excuse for being.

↳ Bright blue woodwork with red orange walls, violet with yellow walls, pea green with gold paper, apple green with sea blue walls, or blue green with yellow orange, are very effective combinations. /

Silvery gray woodwork with gray walls is charming, as is deep ivory with ivory walls. In the home of Madame Alda, the operatic singer, there is a delightful room with walls of steel gray sanded paper, dull-finished steel gray woodwork, and wonderful broad striped silk draperies of steel gray, soft yellow, and rose.

The appearance of a small room which holds large or heavily upholstered furniture will be found to be greatly improved by the use of walls and woodwork the same color. It provides larger unobstructed spaces free from lines which tend to conflict with the outlines of the furniture, and allows the narrow boundaries to retreat unobtrusively into shadow.

The introduction of mahogany strips, or strips painted the same color as the furniture, into white woodwork has a happy faculty of tying the furniture and woodwork together.

The simple rule that the floor should be several shades darker than the walls and the ceiling several shades lighter, is more widely known than conscientiously practised. The superiority of softly tinted ceilings and plain dark floor coverings must be obvious

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to a person with discrimination, although we still seem bound hand and foot to the old conventions of dead white ceilings and conspicuously figured carpets or rugs, which are fatal to artistic unity.

Whatever means is employed in supplying the backgrounds of the room, the essential point to remember is that they are structural planes and may be designed, but not *cut up*. All decoration should be flat and in straight lines. In the new decoration pictures are used to serve a distinct decorative purpose, and not merely hung because they are pictures. There is nothing so destructive of the good background possibilities of walls as a clutter of heavily gilt framed paintings. They appear like so many holes cut in the wall, and no matter how beautiful and interesting they may be in themselves, they destroy the splendid, broad, structural planes of the decoration and add little to their own importance and dignity. An excellent collection of pictures sometimes supplies the decorative nucleus of a room, but this is only successful when everything else is sacrificed and subordinated to them. The wall covering must be selected to display them to the best advantage, and should be severely plain or designed in panels into which they can be fitted. If frames are employed they should be narrow and flat and blended either with the colorings in the picture or the background. Bright gilded frames are incompatible with the preservation of the unity and solidity of the background, and are decoratively impossible. The other

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DESIGN FOR HAND-PAINTED SILK FABRIC

This illustrates the modern *decorative* use of bird and flower motifs as well as the new dynamic spirit of modern design

By Bertha Holley

WALLS, FURNITURE, AND FABRICS

furnishings of the room should be slender and inconspicuous, and the effect of the whole much more that of a picture hall or gallery than a conventional drawing-room or living-room.

A few good pictures, preferably one or two, if chosen, framed and hung to emphasize some point in the decorative scheme, often give snap and finish to a room. Modern decorative pictures usually serve this purpose better than the older pictorial subjects, as they are treated more flatly and take their place better on the wall.

Plain rugs or carpets, or all-over figured patterns which give the effect of plain ones can be made to order to carry out any specified colorings for half the price of a good oriental rug. The Scotch wool varieties are the best for simple furnishings, and the thick velvety chenille for more elaborate ones. Chinese rugs can often be used with good effect when they present large areas of plain ground and simple designs. Only oriental rugs in which the color and design are thoroughly subdued are now used by sincere decorators. Above all avoid a criss-cross small rug arrangement—the bare floor is a happier solution.

In approaching the subject of furniture, it is well to remember that it is the general effect and not the individual articles which count in the decorative scheme.

To many people furniture is the Alpha and Omega of furnishing. By far the largest amount of the sum

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appropriated for decoration is expended upon it, and consequently its surroundings are often left in a makeshift or half-finished state.

Furniture is an important feature of decoration, but it is not an all-important one. Its value to the collector may lie in itself, but to the decorator it lies in its *relation to its setting*, which it may inspire or be inspired by.

Furniture is often purchased like diamonds with the idea that its *quality* makes it above reproach; or like a new frock or coat, its style dictated by the whims and vagaries of popular taste. Almost every consideration seems to enter into the selection of furniture, except its fitness to the individual use, the individual room, or the individual scheme.

The distinction and beauty of an interior are not dependent upon expensive or pretentious furniture. It is far more a matter of its effective use of furniture—which may be more easily accomplished sometimes with the simpler and more amenable types than the more elaborate.

For young people starting out in a rented house which they feel to be only a temporary abode, it is much wiser to purchase very little and very simple furniture and add money to their bank account, than to burden themselves with large and imposing pieces which make the gay and care-free air of the little honeymoon home impossible. These preliminary furnishings will not be an extravagance, as they can be

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utilized in the guest chambers and sun parlor of the future home.

For young people starting out in their own home, it is also often wiser to begin to furnish on a very simple scale, in spite of family appropriations, because simple furnishings allow for a stimulating growth through gradual elimination and selection. Good effects in decorating are gained, to a large degree, by experience and experiment, and a large initial expenditure usually clogs future progress and thought.

Americans are frequently accused of having too much furniture, and this is not a surprising result of the wholesale way it is purchased. "Sets" of furniture are a peculiarly American abomination. Frequently the same number of pieces are purchased for small as for large rooms absolutely regardless of space or use, merely because they come in a "set" and there seems to be no way out of it. All the spontaneity and individuality usually goes out of a room when the stiff and formal furniture "set" goes into it.

A woman who boasted she had bought the furniture for her eight-room house in an afternoon spent many subsequent years planning how to get rid of it. Furniture, like marriage, if acquired in haste is usually repented at leisure. A slow and evolutionary selection is far the better and surer way.

The general type of furniture should first be decided upon, and then a few pieces very discriminatingly collected as a nucleus.

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Modern furniture offers a wide and interesting choice. The pleasantly unobtrusive qualities of built-in furniture are coming to be more and more appreciated. In one modern New York residence the only movable furniture in the dining-room consisted of the dining-table and chairs; and in the living-room of a table, a fire bench, and two tall backed chairs. Sliding boards were placed in the wainscoting of the dining-room at convenient places where they could be drawn out and used for serving tables. Two built-in cabinets balanced each other at opposite ends of the room. They had solid wood panels and the shelves and drawers of one were lined with plush to hold the silver, and the other was fitted for use as a cellarette and glass closet.

In the living-room there were deep upholstered window seats beneath the casement windows, built-in bookcases, built-in settles and divan, and a built-in cabinet which opened up to form a desk.

Once more individual cabinet-makers are being employed in the making of furniture. Many charming old pieces have been adapted by them to modern uses and charming new ones originated, based upon the old. This offers one means of circumnavigating the "set." The cabinet-maker can build the one or two pieces of your heart's desire without the necessary infliction of the seven or eight other members of the family. Simple tables, divans, and benches are often successfully constructed by local carpenters after designs in old

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furniture books, or from the architect's or owner's drawings. Made-to-order furniture, if guided by a sense of fitness and proportion, has a distinction and individuality all its own.

Willow and reed furniture has undergone many interesting developments lately. The slender, closely-woven willow is well suited to the modern idea. It can be painted to accord with any scheme and takes its place well amid bright hangings and wall coverings. It lends a light and informal note to a room and is being used very successfully in summer and winter homes, and can be procured in chairs, tables, bookcases, beds, couches, sideboards, and cabinets. This modern willow is very different in line and texture from the usual loosely-woven porch or bungalow styles and must not be despaired of, if it cannot be obtained at the first shop visited.

Of the classic types of furniture, Sheraton, Hepplewhite, Chippendale, Jacobean, and the simpler French lend themselves well to bright modern settings, but unless one can afford the highest class of reproductions and can live up to the high artistic standard they imply in the other furnishings, they are not advisable. The cheaper adaptations are often ill proportioned and awkward and lend little character or interest to the decoration.

For the simple home the old English cottage type of furniture is much better adapted. In either the natural walnut, or oak, or in the painted variety, it affords

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many charming and effective possibilities. There are the windsor, ladder back, or spindle backed chairs; the gate legged or oblong tables with stretchers; the monk benches, primitive chests, and settles, the bacon cupboards, bookcase-desks, farmhouse dressers, and the sturdy low-posted beds, side tables, and chests of drawers. And right here let it be said, that of all clumsy and impractical pieces of furniture the modern bureau with the attached mirror pivoted on ungainly uprights takes its place in the foremost rank. The old-fashioned chests of drawers with unattached mirrors are far superior in use and beauty and can be supplemented by a dressing-table, or a simple side table with a mirror. The removal of the uprights and mirror from the bureau often transforms it into a less offensive low chest of drawers above which an oval or oblong mirror may be hung upon the wall.

The misuse of antiques has led to a growing reaction against them. A few characteristic pieces, however, often lend a picturesque touch to a room, but they should be used sparingly to accentuate their interest and supply the keynote of the decoration instead of attempting to carry it out literally by crowding as many pieces of the same style or period as possible into one room.

The praises of painted furniture need no longer to be sung. It can be procured to suit practically every style of decoration and practically every purse. From the aristocratic French enamels in exquisite grays and

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deep ivories, there is a gradual gradation of less pretentious varieties to the gaily-colored, naïve and delightful cottage pieces. The medium priced kinds come in interesting blue grays, dull yellows, deep blues, and black and are often decorated with bright colored outlines, stripes, or conventionalized bird or flower motifs. Some pieces of black furniture come with an attractive basket and parrot motif in red, green, and yellow. Weak and effeminate decorations, or over-ornamentation, must be very carefully discriminated against, however, as a little goes a long way.

There is no part of decoration so fascinating as the selection of fabrics—especially within the last few years when their quality and variety has been greatly improved and the price of charmingly decorative ones brought within the scope of even the humblest purses.

The brocades and damasks of the more elaborate decorative schemes are being replaced with crisp taffetas, poplins, and Jap silks, sometimes plain, sometimes in splashing stripes or bright modern designs.

Figured cotton and simple silks combine well with both the sturdy cottage furniture and the slender painted styles of furniture, and, if selected wisely, bring a gay modern note into any decoration.

The majority of figured chintzes are manufactured in England and are still based on the old English or Chinese patterns. They are usually strong and simple in design and coloring. Cretonnes are both domestic and imported and there are some very good and some

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very bad designs. One must be able to recognize the difference between the old-fashioned naturalistic school with its garishly colored fruits and flowers and the modern decorative school with its conventionalized birds and flowers in clear virile colorings on charmingly contrasting grounds. Block-printed, stenciled, or machine-printed jutes are durable, attractive, and practical for large upholstered areas and portière hangings. Printed linens have a simple and naïve character in primitive landscape patterns, or stiff little conventionalized floral designs on well colored backgrounds. The modern printed silks are highly decorative and there are handpainted silks which are designed and executed by artists with each piece signed by the creator. These painted silks are done in bold and striking designs which are well balanced but often not repeated in whole hangings. The paint is absorbed into the silk and its softness and flexibility is preserved. These silks can be cleansed with soap and water. For particular decorative schemes, or when a strong decorative note is needed, these painted silks are individual and highly effective.

Plain sunfast materials, denims, or awning stripes are practical and appropriate for the country cottage.

In decorating, as in any artistic work, it is necessary to choose a nucleus or point of emphasis to play up to, or work around. Either the walls, furniture, or fabrics can be selected to supply the predominating decorative interest in the room and the use of the other



WINDOW GROUPING

With blue-lavender silk curtains outlined with cerise and lavender lacquered table with black supports. The wide-mouthed plain glass vase held greenish-gray-white blossoms

By Baron de Meyer

TO THE
LIBRARY

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elements should be subordinated to it. That is, if you choose to have striking walls, you should employ simply designed furniture and hangings. If the furniture is important, the walls and fabrics should be comparatively plain; while highly decorative hangings call for unconflicting furniture and walls.

CHAPTER IV

"THE LITTLE TOUCHES"

IT is the little things which count in decoration as well as in life—those carefully planned touches which bring a room out of type and stamp it with charm and individuality. It may lie merely in the felicitous choice of a lamp shade or lighting fixture, in an irresistible bit of color contrast, in the interesting grouping of furniture, or in the exquisite setting of a few beautiful objects.

The lighting fixtures are, indeed, among the most significant and telling details of a room and repay all the thought and pains expended upon them. Lighting has undergone a great many changes in recent years and only now are we beginning to adjust fixtures and shades to bring out their delightful and artistic possibilities.

Ideally, there should be three sources of light in a room: one for general illumination, one for specialized purposes, and one for a restful, softened lighting conducive to conversation and thought.

A brilliantly lighted room is no longer considered desirable. It destroys color values and is a strain on the eyes and nerves.

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The most approved modern method of general illumination is indirect invisible lighting. The lights are placed at intervals in a groove in the molding or ceiling cove and throw their rays directly upon the light-tinted ceiling which re-diffuses it over the room. This gives a clear, even light without the usual glare and tiring effect of direct center lighting. It penetrates the corners, but does not destroy color values or soft tones, is gratifying to the eyes and the senses, and the mystery of its source lends interest to the room. Obviously no fixtures are required for this method which allows all the interest to be concentrated on the other lighting sources.

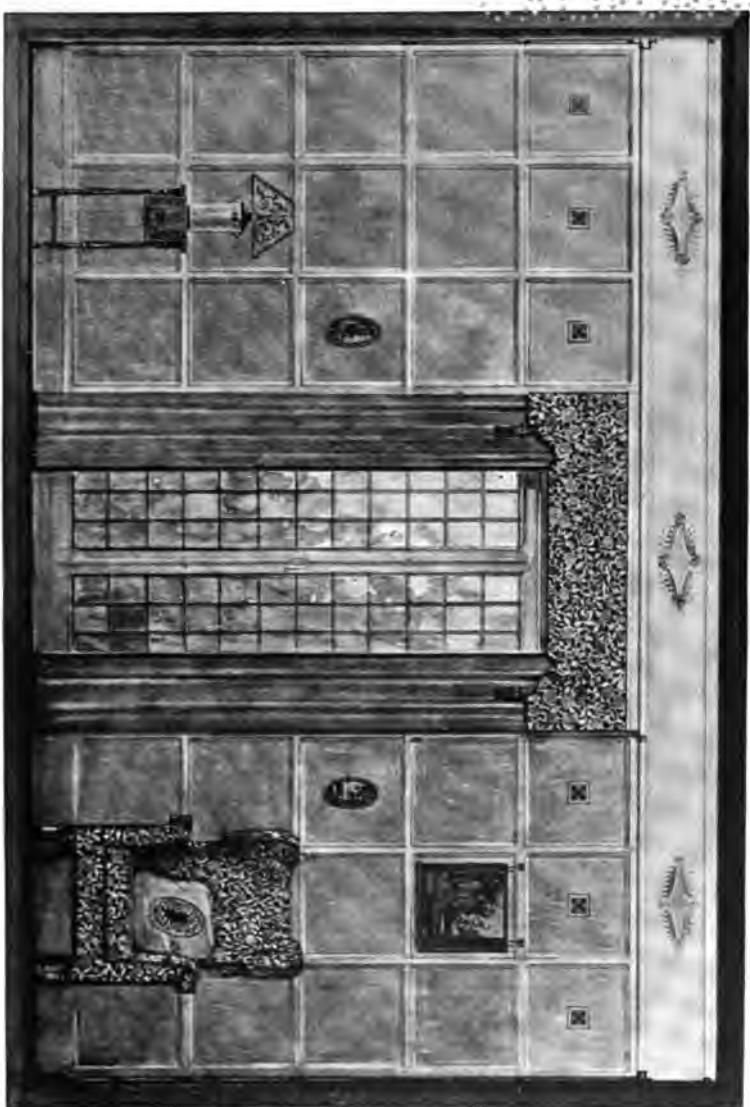
Indirect center lighting is also an effective means of general illumination. This is usually accomplished by means of an inverted bowl of imitation alabaster close to the ceiling, or cloudy glass. The light is thrown directly upon the ceiling and indirectly spread throughout the room. The light is clear and white and does not tend to preserve soft tones or color values so well as the invisible method, but it is much better than the sprawling central fixture with its many separate bulbs and shades. A thin amber glass bowl is an improvement over the white ones, but thus far they have been somewhat difficult to obtain.

A third modern method of general illumination is that of bulbs interspersed at intervals in the ceiling. This is a direct lighting system, the bulbs casting their light downward instead of up and is less economical

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than the other methods, requiring more power for the same degree of illumination, but it does away with ungainly fixtures and gives an even, softened light. In rooms with wooden ceilings these lights are sometimes conceived as a series of hanging lamps of copper, brass, or painted iron suspended by chains a foot or two long, and the light is diffused through amber silk or glass. When the lights are imbedded in a plain ceiling they afford opportunity for distinctive shades modeled on the idea of the Japanese lantern. Some of them taper to a point and are finished with a tassel, some have circular openings and are finished with a fringe of irregular jade beads, and still others have a trim edge of galloon or pliable wood. The body of the shade is usually of luminous silk, sometimes decorated with water colors or batik to carry out the decorative scheme of the room. Prettiness and fluffiness should be avoided as these lights are in reality an architectural part of the room. Bulbs of sufficient power should be employed so that, while the light may be soft and mellow, it may never be uncertain or dim.

This method of general illumination is very well adapted to dining-rooms and libraries where it does not interfere with the central specialized lighting of the dining or reading table. In one dining-room where this method was employed, a large square yellow silk shade was suspended over the table on a black silk cord and was ornamented with black tassels. In another instance, where the table was round, a large cir-



WOOD PANELING IN SILVER GRAY. SHAPED VALENCE AND CHAIR COVERING IN SOFT YELLOW, ROSE,
AND LAVENDER ON GRAY-BLACK BACKGROUND. HANGINGS OF MAUVE VELVET

To Mr. J. M. J.
ALBANY, N. Y.

"THE LITTLE TOUCHES"

cular shade was used, made of heavy paper painted black and perforated in a simple fruit design through which showed yellow and cherry silk. It was suspended by cherry cords.

The specialized lighting of the dining table may be worked out, however, with candles, either real or equipped with electric light bulbs, and used either singly, or in a three- or five-branched center candelabra.

The reading lamp is by far the most important detail of the library or library-living-room. A standard or floor lamp placed behind, or at the side of the reading chair is a practical arrangement which can be made very effective when the color of the lamp shade and chair upholstery are in pleasing contrast. If the upholstery is figured, it is well to have the lamp shade plain and the accent on the predominant color of the upholstery; while if the upholstery is plain, the lamp may be interestingly decorative. One very prosaic room was enlivened by the grouping of a chair, upholstered in tan and blue woolen broché, next to a standard lamp with a large brilliant blue shade lined in yellow and edged with old gold fringe. In another room the chair was upholstered in orange and the standard lamp, which stood close beside it, had a gray silk shade lined with orange and a conventionalized flower design applied in orange and emerald green. Infinite are the possibilities for charming and individual touches in the planning of the reading lamp and the reading chair.

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If the reading chair is drawn up to a table, a table reading lamp is generally employed. An interesting lamp of this variety had a mirror-black pottery base and a dome shaped shade of tightly stretched orange silk outlined and edged with a narrow black cord. Another had a drum-shaped shade of thick black paper with a bright modern painted decoration. While the light could not filter through, a brilliant orange lining forced it strongly downward. It had a slender dark pottery base touched with green and red. Delightful lamp shades can be made on wire frames of shirred silk in two or three color varieties. The various colors are used individually to form broad stripes and if one of the colors chosen is yellow, the shades need not be lined. Soft rose, blue and yellow; black, green and yellow; or yellow, orange and gray give striking effects. Silk fringe composed of the three colors in the shade is an excellent finish. A black and white lamp shade often gives snap to a room, or a deep coral one, lined with yellow and touched with black. An excellent material for lamp shades is a Japanese silk with a woven, self-toned medallion pattern. No decoration is required as the medallion shows up in relief when illuminated.

Lamps can be made to cast a magic glow over a room, to obliterate its hard outlines and emphasize its pleasing contours, to give it life, and tone, and color, both in the daytime and at night, and they should be carefully chosen for their own merits and particular

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functions, and not because they are elaborate, expensive, or the prevailing mode. There are many hideous and clumsy lamps and shades which cost many more dollars than the much more effective simple and striking ones which can be made with a little fearless and ingenious experimenting.

The desk, the writing table, the card table, the dressing table, bed table, and chest of drawers all require special lighting consideration and can be used to give clear cut, brilliant touches to a room.

For the soft and restful lighting so important when neither general nor specialized illumination is required, side brackets and wax candles vie in effectiveness with supplementary lamps.

There are two general types of wall brackets, those which imitate candles and send their light upwards and those which come out of the wall and throw their light directly downwards. Unless one is able to afford the classically beautiful varieties, it is better to select simple and unpretentious ones finished dull gold or silver or painted the same color as the wall.

Little shields of brightly decorated or appliqued silk, or of painted perforated paper lined with silk, make effective shades for the candle variety. For the other kind, which are less decorative but more practical, flower bell shades of charming silks can be made to fit over wire frames.

In a somber room soft violet shades lined in yellow and a table lamp with a violet pottery base and an

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ample shade of violet and yellow silk will give an enlivening touch. If preferable dull coral silk shades lined in yellow may be used for the wall brackets while the lamp may have a black base and a shade of black and coral silk.

Wax candles are better unshaded and placed upon the mantelpiece and tables where they can shed their soft rays on the faces of visitors, or upon interesting objects. Candle light is conducive to romance, reverie, and conversation.

The lighting fixtures need not necessarily be the points of emphatic interest and contrast in the room. They may be admirably conceived in subdued background colorings, and the enlivening touches introduced by other means. A bright colored, well formed vase or jar placed on a contrasting bit of silk is a striking garniture for a bare wooden table and an effective note in a room. Sometimes the bit of contrasting silk is hung on the wall back of the object. It is usually left unfinished and unlined and is frankly decorative. The object is best chosen first and many bits of old brocades or modern silk tried with it, or dyed to order by some individual textile artist who will usually be able and willing to proffer suggestions. There are many Arts and Crafts workers who make a specialty of hand dyeing and do it excellently. The contrast should be clear cut and definite in order to be effective.

Bright colored pottery is interesting apart from the contrasting silk, if its shape and texture is suffi-

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WINDOW GROUPING WITH CHINESE GREEN VELVET HANGINGS, GREEN
AND CREAM NET GLASS CURTAINS, AND AN IVORY AND BLACK CHAIR

By Baron de Meyer

"THE LITTLE TOUCHES"

ciently decorative. An orchid-colored vase against a gold-toned wall is exquisite, as is turquoise or Persian blue pottery against dark brown wood, while jade green and bright yellow give a spring-like quality to a room.

Brilliant bits of modern or antique glass lend great interest to a decoration. One piece of Bristol glass of superb amethyst, deep blue, wine red, or Venetian green has many times more piquancy and distinction, if judiciously selected and placed, than the universally coveted art treasures of European loot. Royal Purple Muslin Glass, Baccarat Glass in red and green, and Old Dorflinger are standard makes of American glass which can be effectively used and are very moderate in price. They may be used purely decoratively, or as receptacles for fruits or flowers—and here we approach the broad subject of flower arrangement.

Mary Averill's book on the flower art of Japan will give many practical suggestions arising from the Japanese method, while a recent pamphlet by Annette Warner in the Cornell University agricultural series is filled with sane and helpful hints in the effective use of bowls, jars, and vases, and flower arrangements which can be supplied from the simplest garden.

A suggestion for the color of receptacles may be taken from the natural environment of the flowers, says Miss Warner. Swamp orchids spring from gray green beds of moss, delicately colored flowers of the springtime from the brown leaves of the previous autumn, and later summer flowers from the soft green tints of the sod land.

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For many flowers nothing is better than plain glass bowls or vases which may be obtained in a variety of shapes at any good department store. The stems showing through the glass add an effect of color sure to harmonize with the whole. Sweet peas are never more effective than in a straight glass tumbler; pansies need a low bowl and the lily a high flaring vase. Each arrangement calls for its special shape, and the true lover of flowers will keep an eye open for these, not scorning humble sources.

The placing and arrangement of flowers often determines its form; therefore the position it is to occupy should be considered from the first. The observer's point of view should influence the arrangement. Some plants look their best in a jar placed on the floor. Pond lilies never look so well as when floating in a shallow dish on a tabourette, or a stand which is lower than the ordinary table. Some plants or bouquets are most attractive when placed on a window sill and silhouetted against the light. White lilies or golden glow light up a dark corner effectively. Drooping branches or vines arrange themselves naturally when placed on a mantel-piece, or in baskets, or other receptacles hung against the wall. If the walls of the room were thought of as the background for flowers, many designs in wall papers would never be chosen. The plain or soft-toned papers in neutral backgrounds make the best backgrounds.

One long-stemmed rose in a slender vase which will keep it in position, is a thing of beauty in line, which should give joy to a whole household; a group of three at different stages of opening, with their leaves, is an example of beauty of form which would furnish a notable decoration. The chrysanthemum and poppy are almost equally adaptable.

In the opinion of artists and many decorators no room is complete without growing plants, and their arrangement to emphasize the beauty of line or color is well worth care and study.

Bay trees in pottery tubs are often used effectively

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in halls, and beside doorways and mantels. Window boxes are always gratifying to the eye. One deep bay window off a dining-room was covered on the inside with a greenish blue lattice over which ivy was sparingly trained.

Color contrasts can be supplied by sofa cushions, table runners, desk fittings, and in hundreds of other charming and spontaneous ways, but care must be exercised that there are not too many points of strong conflicting interest in a room. The emphatic point of interest in the large quiet studio of one modern decorator was a round table upon which an unhemmed square of black velvet was used as a cover with a double fold of brilliant green crêpe de chine laid across the center of it and extending down the sides. Upon it was placed a large lamp with a black base and a plain buff shade, a bright blue pottery flower bowl, and a deep red vase. An exquisite green jade desk set gave an irresistible touch to one somber library.

Modern sofa cushions offer a wide field of decorative interest, and many opportunities to achieve individual effects. Sometimes they are absolutely plain—of velvet, corded silk, linen, or denim in bright modern colorings. They may be batiked, block printed, or stenciled, or they may be embroidered in wool, in cotton, or silk, but their value lies in their decorative grouping and colorings, far more than in their individual conception. The rarely beautiful ones turned out by the Los Angeles Society of Arts and Crafts,

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however, are works of art and can be used with the same effect as a decorative painting or piece of porcelain.

Every part of an interior, every wall space, mantelpiece, corner, or group of furniture offers opportunity for a charming grouping of still life. The artistic treatment of windows is particularly felicitous in the long narrow rooms of city houses where the windows are usually at one end and there are few other well balanced structural features upon which to concentrate decoration.

In the living-room of a city house, window hangings of hand dyed green Chinese velvet were used by one modern decorator. The valence was formed by a succession of points from the ends of which fell large crystal drops. Next to the glass there was a layer of plain cream silk net, and then came a layer of a cobwebby lacy pattern, then one of plain green, and, finally, toward the room, another layer of plain cream was used. The effect was that of a soft green shimmer which was delightful with the crystals and the darker green of the hangings. In the center of the window expanse was placed a single object—a chair of cane and wood of deep ivory with effective touches of black. The carpet was black with a conventionalized design in gray at infrequent intervals and the walls were gray, paneled with stripes of black. The remainder of the furniture was in brilliant green or ivory, but the window was the point of emphasis in

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BREAKFAST SET

The motive used in decorating this breakfast set is a little bunch of old-fashioned flowers. The design is carried out in brilliant enamels except the little oblong dots which are gold slightly raised. The effect of the little bunch of bright enamel flowers on the creamy Beileek porcelain is charming

By Dorothea Warren O'Hara



TABLE-CLOTH OF BLUE VIOLET LINEN WITH APPLIQUÉ BANDS OF GRAY
Candlesticks, comports, two-handed cups, and centerpiece of copper. Flowers, pink, white, and deep rose peonies. China, Brittany Peasant ware

Designed by Marshall Fry

"THE LITTLE TOUCHES"

the room and the feature which attracted and held your attention.

Another delightful window had thin Japanese silk curtains of bluish lavender. The window was on the first floor looking directly out on the street and the curtains were always drawn and hung to the floor. They were edged with plain silk fringe of the same color and decorated with a tiny appliqued band of brilliant cerise running down the center and across the bottom several inches from the edge. A severely plain but subtly proportioned table was set in the center of this alluring background. It had a lavender lacquered top and black supports, and upon it was placed a wide-mouthed plain glass vase with greenish-gray-white blossoms arranged in the Japanese spirit. No other objects were placed nearby to detract from its beauty and, indeed, so careful had been its planning and arrangement that after it had once been viewed it was difficult to picture any other treatment which could even moderately replace its charms.

Doorways also afford an excellent nucleus for effective grouping. In a silver gray wood paneled room the doorway leading out to the piazza had a shaped valence of an all over floral pattern of linen jute in soft yellow, rose, and lavender on a gray-black background. The hangings which fell from beneath the valence and framed the square-paned glass door were of soft mauve velvet. The material of the valence was repeated in the upholstery of a chair on

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one side, and its colorings in the batik shade of the small cream lamp placed on a tiny black table on the opposite side. Above the chair a small painting, chosen for its bright decorative colorings, was fitted into one of the panels. In the center panels on either side of the doorway two little oval medallions were hung. Their shape was repeated in the design of the natural colored linen sofa cushion embroidered in black and mauve wool placed on the chair. The diminutive runner placed upon the table under the lamp was of the mauve velvet embroidered with black and cream wool. The ceiling cove of the room was touched with gray, rose, and yellow and the top panels were inlaid with black and gold. The doorway presented a complete and satisfying composition in color and line and bespoke the thoughtful and loving care behind it.

This doorway was balanced on the opposite side of the room by an equally well-conceived fireplace grouping. The fireplace was built of dull green square tiles and the mantelpiece of the silvery gray wood. A luxurious gray davenport faced the fire and a long black table rested against its back. Upon the davenport were soft rose and yellow cushions and upon the table a mauve velvet runner, a bowl of rose pottery, and a few books.

For the use of beautiful decorative objects we must again be guided by the wisdom of our artistic peers, the Japanese. Instead of crowding rooms with many beautiful objects, their aim is to use as few as possible

"THE LITTLE TOUCHES"

at one time, allowing the beauty of each to exert its full influence. One beautiful object usually has the place of honor on a raised platform at one end of the room and whatever other decorative objects are in proximity are placed solely to enhance its beauty. Frequently the surroundings are changed from day to day, in order that new charms may be brought out and emphasized.

When one considers all the years of thought, all the human energy and skill which is put into the creation of an object of art, it seems that those into whose hands it falls should make some manner of compensation by a careful and conscientious selection of its environment.

The addition of details to a room after the fundamental objects are assembled, is an exercise in self-restraint as well as artistic discrimination. Many excellently designed rooms are ruined in this stage in their development by an over-indulgence in decoration and an under-indulgence in interesting and carefully planned detail.

CHAPTER V

THE EMANCIPATION OF THE DINING TABLE

“**T**HE conventional setting of the dining table defies every law of design and composition,” says Marshall Fry, the artist who is largely responsible for its emancipation; and another critic has referred to it as “a white elephant in the midst of richly colored surroundings.”

In spite of the great interest which every woman takes in beautiful china and linens, and the trouble and expense which hostesses go to in order to have original and elaborate table decorations, there have been few interesting developments in the fundamental conception of the table in recent times. Any attempt to free it from its dazzling and flowing white linen or lace, its conventional china, glassware, and flower arrangements, seems to have met with a short life. Interior decorators have evaded the fact that the most important function of the dining-room was to serve as a background of the set table, and have considered their work there finished with the planning of its appearance in repose.

Logically, the dining-room in *activity* is far more important than the dining-room in *repose*, and the set

EMANCIPATION OF THE DINING TABLE

table should not only take its place as a component part of the room, but it should be its greatest decorative asset.

The first step in the emancipation of the dining table is in the table itself. The table should be selected to suit the proportions and shape of the room, and not because round or oblong tables happen to be in vogue, or because the "period" of the dining-room furniture calls for a particular type of table. In a long narrow room, an oblong table of suitable proportions will be found a great boon, while in square rooms or oval rooms, round or oval tables are usually more successful. Frequently an idea of the proper proportions for the dining table can be arrived at after the rest of the furniture has been put in place and several tables tried. If the furniture cannot be matched with a table which is the right size for the room, a good cabinet maker can usually be found to construct one with the lines and finish of the other pieces, but of the desired size. Several charming dining-rooms have had tables which instead of matching the sideboard and serving table matched the woodwork of the room and were treated with touches of color, repeating that in the hangings and walls. One of the tables illustrated was designed to go in a dining-room with gray wainscoting and dull blue walls. The rest of the furniture was mahogany built on Sheraton lines, but the table was dull blue and gray enlivened with touches of silver, green, and gold. Sometimes the table and

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chairs serve as a complete contrast to the other furniture which takes the color of the background.

Besides being suited to the proportions of the room, the table should also be selected with a view to its own good points. Clumsy, bulky, or awkward tables provide poor foundations for good design in their setting, especially with the new linens which do not tend to cover up deformities.

After the table, the next important step to be determined is the china. There seems to be little individuality displayed in the selection of the china for modern homes. Gold edged ware or conventional commercial patterns, differing very slightly from one another and with little character or interest, seem to be generally employed. Artistically this is an improvement over the naturalistic designs, ornate handpainting and gold work used ten or twenty years ago, but there are many delightful wares on the market which offer far greater opportunities for the achievement of distinctive table settings. The tenderness of the housewife of old for her china seems to be gradually passing away, and the selection is no longer marked by either her taste or individuality.

In the pursuit of china it is well to avoid the beaten paths and try the smaller shops which make a specialty of handling individual wares. Things often can be found there which are not seen elsewhere.

The selection of the china should be influenced largely by the decorative scheme of the dining-room.

EMANCIPATION OF THE DINING TABLE

For the country house, cottage, or bungalow, the Hungarian, Spanish, and Brittany peasant wares are striking and characteristic. The beautiful modern English Wedgewood can be had in a wide variety of the most charming colorings—sulphur yellow, lavender, blue, rose, green, and white—and is durable and not exorbitant in price. The texture and shapes are excellent and can nearly all be had in open stock patterns which greatly enhances their practical value. There is an orange chintz design in the Wedgewood and an Indian Tree design, which comes in many of the well known English wares, which are particularly good for commercially decorated china. There are many fascinating Japanese and Chinese wares, but, outside of the Sedji and Canton, they seem too brittle for ordinary use. There are many modern German and Austrian wares which come in many of the delightful shades of the Wedgewood, and much less expensive but, of course, not so excellent in texture or design. The little shops are full of suggestions, and china should not be selected in a day or a week.

For the particular mistress or hostess nothing can equal the superbly decorated china of the individual ceramic workers. Any decorative scheme can be carried out in their brilliant enamel work upon the creamy Lenox belleek, or the white or colored Wedgewood, and one may rest assured that tableware of this kind is exclusive. Entire individually decorated sets are naturally prohibitive in price except for the very few,

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but it can often be used effectively to supplement plain china in place plates, salad service, and after dinner coffee cups, or its use may be confined to tea and breakfast sets.

Next comes the planning of the linen and accessories. The modern linens are made to fit the table on which they are to be used, and designed especially for the china with which they are to be used. This will be found to be no more expensive, if slightly more thought requiring, than the conventional way, and the results cannot be compared.

The table decoration illustrated in the photograph was suggested by some peasant pottery brought from Brittany. The plates and bowls had strong bands of blue and yellow and quaint little Breton figures painted in bright colors. Ordinary linen and table accessories would be wholly unsuited to this primitive ware. The Breton pottery obviously required simple linen to go with it; not white, but a shade which would harmonize with its warm gray tone.

A cloth of blue-violet linen was made to fit the top of the table exactly. Bands of gray linen were appliqued around the edge and to form a long slender oblong in the center. This was, in turn, finished with a tiny crocheted edge in brilliant violet. The napkins were of gray linen with appliqued bands of blue violet and a violet crocheted edge. Pale pink, white, and deep rose peonies were arranged in the center in two-handled copper cups and in a low copper bowl.



TEA SET

Deep blue with design in green, soft yellow, rose, outlined in black

By Alice Dalmore



BREAKFAST SET

White and pink. Large white wooden tray with pink linen cloth and pink linen napkins with crocheted edges

By Anna Asher Kipp



PORCH TEA SET

Tray painted blue, violet china with design in blue enamel, blue linen tray cloths, and violet linen napkins

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Candlesticks and comports were also of copper, the ruggedness of which gave just the right touch and afforded a pleasant relief from the conventional silver which would have been entirely too refined. The candles were also carefully selected. They were of cream white beeswax and of long and slender proportions. The rich tone of the copper contrasting with the violet of the linen and the deep pinks of the flowers made an appealing combination.

Several other sets of linen were worked out for the same tableware. The violet tablecloth was copied in blue, and red geraniums were used with it in the copper vessels. The blue and red and copper made a picturesque setting for the simple pottery, and the geranium decoration came in well when the other garden flowers were out of season.

A third set of linens was made of warm gray Russian crash. Two narrow widths of the material were joined by a coarse crocheted insertion to form a long runner. Round place doilies were made of solid crocheted work in coarsest gray linen threads. The napkins were of the same warm gray with the crocheted edge, but of a softer, finer quality of linen. With this set of linens, some old pieces of pewter were used instead of the copper. A huge pewter platter made a delectable centerpiece for flowers, and porringers replaced the comports. Brilliant violet platycodon was generally considered best with this combination, but zinnias of wonderful salmon shades merging into

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orange, vermillion, and violet were also used with success. The warm gray of the linen, the dull silver sheen of the pewter, the bright touches of color in the Breton pottery and the glowing mass of flowers, gave a gay and festive appearance to the simple board.

For a breakfast or cottage luncheon a happy and amusing scheme was conceived in deep blue glass, delicate blue Wedgewood, and rose violet linen. To give detail and chic to the rose violet cloth, a broad band of bold blue-and-white checked linen was added, and its four corners weighted with four black and gold Chinese tassels. This gave a modern and piquant touch. There were oblong place doilies of light blue linen with a narrow border of the checks, and the napkins were also blue linen with checked centers. Japanese iris rose out of the blue glass bowls in the center, and black grapes and apricots filled the tall old-fashioned blue glass compots. The soft blue Wedgewood dishes on the blue and rose violet linen was extremely satisfactory. This decoration was used on a small black table with touches of silver, green, and violet.

This same set of blue Wedgewood was used very effectively with handwoven Russian linen in a lacy pattern, silver-plated brass compots and flower vases, and blue delphinium.

For the woman who likes to work out novel and interesting effects in her home and in her table decoration, there are an infinite variety of charming schemes which can be evolved for everyday use and for special

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occasions with a little ingenuity and a garden. Could anything be more effective on a dark table than a simple yellow linen runner and place doilies, with a profusion of nasturtiums, and yellow china? The same china could be used with ecru linen and purple sweet peas, or lavender linen and marigolds, or yellow checked linen and yellow daisies, or green linen and luxuriantly colored pansies.

The use of colored linen in runners and place doilies will not only be found to provide a fascinating foundation for the development of individual decorations, but it is less expensive than good damask, and the various pieces can be laundered separately, saving wear and tear. These linens can be decorated with a simple cross stitch or finished with a hand-run hem. In a table set for four covers, a linen piece in the shape of a cross, or two runners crossed at right angles in the center, provides a good arrangement. The square tablecloths usually have wide borders of contrasting colors which are appliqued on and break up the monotonous expanse below the rim of the table. Close fitting oblong, round, or square tablecloths are always good if the table has slender and good proportions.

There are many delightful varieties of glassware on the market at present which are inexpensive and can be used to give interesting color effects, if one prefers to use white china. There is opalescent glass with a rose, amethyst, or amber tinge, there is clear glass which comes in the full shades of those colors and is

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very attractive in candlesticks, bowls, comports, and goblets. When the candles are lit they reflect their tints over the whole table.

Beware of using too many insignificant details. Plan your linens to fit your table, and depend for your effect on the fresh and charming use of color, the piquancy of your china or glassware, and the intelligence and taste with which the whole is assembled.

No table decoration, of course, is complete without fresh greens or flowers. When the garden is flourishing they can be used profusely, but when the florist must be resorted to a more sparing arrangement in a flower bowl after the Japanese fashion can be employed. Odd urns and cups provide effective holders for a few flowers, and there may be always a fernery in a bright dish with diminutive bird sticks to fall back on. The flower decoration should always be low or so transparent that persons sitting opposite each other can be readily seen and the conversation may be general.

The scheme in Photograph II shows a more serious treatment of the dinner table. Soft yellow Wedgwood was chosen for the tableware. The cloth was of fine yellow linen on to which a wide border of gray was appliqued which, in turn, was edged with a tiny border of violet embroidery picked out with peacock and orange. The four corners were held down by four gold tassels. From a shallow fluted bowl of salmon gray Capri pottery in the center arose graceful Spanish iris out of a bed of blue, yellow, lavender, and

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rose colored marbles, and through the stems of which a little marble figurine was visible. The candlesticks, porringers, goblets, and fruit bowls were of pewter. The candles were of deep yellow beeswax.

A subtle blending of warm and cool tones was brought about by the soft sulphur yellow of the china, the pinkish gray of the bowl with the note of white in the center, and the silvery sheen of the glassware and the pewter candlesticks and comports. Notes of contrast were supplied by black, coral, and emerald green fruits, the deep yellow of the candles and the blues of the flowers. The pewter and glass reflected the surrounding colors, giving all an air of iridescence and enchantment.

Another highly effective scheme was worked out with Canton ware, that beautiful Chinese porcelain with the landscape decoration in blue.

It was decided that the elaborate landscape decoration of the china would be enhanced by severe simplicity in linen. Gray white linen was chosen and at first no enrichment was thought necessary beside the simple hem. Finally a few simple lines of embroidery were added which gave a touch of charm without destroying the severity and restraint. A greenish gray bowl was used in the center. It was flat and showed the crab flower holders out of which purple iris arose. Four duck flower holders in little bowls were arranged on four sides of the center bowl, and there were two prim little figurines of a Japanese goddess. Comports

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of Canton ware were filled with black, yellow and green fruit. The charm of the Canton ware was, indeed, irresistible amid such an environment.

Photograph III shows a table decoration for a formal dinner which was inspired by the chaste elegance of two old Italian comports. These set a very high standard for the rest of the decoration to live up to, but it was achieved in surroundings of filet lace, oyster white linen, and lavender and white Wedgewood china. A long runner of oyster white linen was made to extend the full length of the table, and long narrow place mats were designed from an old pattern of filet lace. The runner and napkins were both edged with narrow crocheted filet. A beautiful set of white Wedgewood with a raised lavender figure was selected for the tableware, and for the center a miniature garden balustrade. Four little white boxes held the formal flower beds in the corners. These were filled with blue and violet dwarf ageratum. A tiny marble bird bath was placed in the center and four tall Corinthian column candlesticks stood as outposts at the four corners of the garden. The candlesticks were made even more unusual by the use of glass globes in place of candles and the reddish wax burned in them spread a ruddy glow over the table.

This scheme was often varied by the use of four small urns and a larger one in the center—originally medicine jars in an ancient Italian pharmacy. They were placed on lavender mats, filled sometimes with

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brilliant orange and yellow candulas, sometimes with yellow roses or lavender sweet peas. The use of black grapes in the white comports was a charming touch.

Some very remarkable sets of table decoration and service have been created by the Durant Kilns. For formal and elaborate functions these have been used with such striking effects that one foreign diplomat-connoisseur who saw them at a dinner given in his honor, carried a mental picture of them back to his own country and had them duplicated for his exclusive use.

One set is of white Italian majolica on a rose body. The comports and side dishes are shaped on the lines of a flat Greek urn with curved fluted handles. The plates and cups have a raised beaded edge of severe simplicity. This set is charming with a cloth of heavy linen of a soft salmon pink with cluny lace place doilies, and pale pink and white tulips with plenty of tulip foliage in the center bowl. A few pink hybiscus are marvelous floating in the finger bowls, and in the fruit dishes should be purple and white grapes, peaches and pink plums, or just a few flowers may be lightly laid in the dishes instead of the fruit. Pink candle shades with lace covers are used on the simple Grecian candlesticks. Pink laurel or rhododendron may replace the tulips.

This same scheme has been worked out in yellow with a yellow table cloth and yellow and orange flowers, or on a mahogany or oak table with white and

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green which is very refreshing in summer. White flowers and plenty of green leaves and ferns are used. For autumn old-rose button chrysanthemums are an appealing combination with either the pink or an old rose cloth.

An Egyptian set of turquoise blue pottery with winged golden dragons supporting the bowls and comports furnishes a very sumptuous decoration for the large banqueting table. It is superb on a table with a gold leaf top and very fine creamy filet lace doilies, three purple orchids in the center bowl and a single bunch of purple Hamburg grapes with leaves on each fruit dish, and dark purple pansies and mauve primula in the finger bowls. Thick yellow candles without shades give the finishing touch to this scheme.

The Egyptian set can be used equally well on a dark oak table, with purple thistles or yellow and orange flowers.

For a set of turquoise and *aubergine* (egg plant shade) pottery table decorations, there is a ravishing scheme of magenta petunias, turquoise linen, and orange candles.

For the breakfast table one finds innumerable refreshing and appetizing hand-decorated sets on creamy belleek with little prim bunches of bright enameled flowers, or on white china with substantial pink, green, or pastel shades of blue green, and yellow decorated borders. They can be used on white or cream linen place doilies with narrow colored borders to match,



SCHEME OF PEWTER, CAPRI POTTERY, AND YELLOW WEDGWOOD

Table-cloth of fine yellow linen edged with wide border of gray touched with violet, peacock, and orange embroidery. Bowl of salmon gray Capri pottery in center. Candlesticks, porringers, goblets, and fruit bowls of pewter. Candles of deep yellow beeswax and yellow Wedgwood China

Designed by Marshall Fry



TABLE SET FOR FORMAL DINNER

Oyster-white linen, filet lace, and lavender and white Wedgwood China. Miniature garden balustrade in center with marble bird bath and formal flower beds

Designed by Marshall Fry

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or upon a coarse white or cream linen cloth with colored place doilies. Any of the pale morning flowers fresh with dew make delightful center decorations, and for a house party or company breakfast there should be a stiff little paper frilled nosegay rolled in each napkin.

If breakfast is enjoyed in bed, it may be served on a dazzling white tray with an exquisite rose pink tray cover, and white china with a deep pink border; or the tray may have a green cover and sprigged peasant china; or a delft blue cover with delft blue and white china. For the "entre nous" breakfast there is an "entre nous" service of violet and lavender with the coffee pot, creamer, and sugar bowl all in one and lavender place doilies and napkins.

If the tastes and desires of the family have to be consulted in the setting of the family table, the tea table is the mistress's own, and in it she has full scope to work out her individual ideas and fancies. There are so many original and fascinating tea-sets on the market suitable to all purses and all decorative ideas that there is no longer any excuse for an uninteresting or unexpressive tea table.

For the slender purse there are most attractive Japanese tea sets in high luster and wonderful shades of mulberry, soft blue, rose, green, and deep and pale yellow. For use with them a large wicker or bamboo tray should be purchased and painted at home a deeper shade of the china or black touched with the

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color. The tray cloth and napkins should be designed of a harmonious tint of linen and finished with a crocheted, hemstitched, or drawn work edge, or a plain hem and a small cross stitch pattern.

For those who can afford the individually decorated sets and linens, there are sets on lavender Wedgewood with designs inspired by the cross stitch patterns in old samplers executed in blue, blue green and dull pink, and with trays enameled to match and tray covers and napkins of delightful blue linen with the motif of the china embroidered in cross stitch in the corners. Or there are sets on deep blue highly lustered ware decorated in soft yellow, rose and black, or on cream china with a bird motif in blue, rose and green with deep blue linens; or on crackled gray china in bright blue and old rose with a gray wicker tray and dull rose linens.

For porch or garden tea service there are whole wicker tables with appliances for protecting the contents of the uncovered dishes and keeping things warm. One charming set was on rose violet china with the decoration in indigo blue. The wicker table was enameled indigo and the tray cloth was indigo with a rose violet cross stitch motif, and the napkins rose violet with indigo embroidery. Little rose violet doilies whose four corners were weighted with jade beads protected the cream pitcher and the lemon dish and there was a tea cozy and muffin basket padded with rose violet with indigo embroidery.

CHAPTER VI

CHILDREN'S ROOMS

THIS century has been referred to as the Century of the Child, but thus far it seems to have been principally the century of the baby!

The modern American nursery is, indeed, a tribute to the taste and intelligence of American mothers. The right of the baby to the best location in the house is frequently given precedence over that of his parents, and more thought and pains are usually expended on his quarters than upon any other portion of the house. All the sweetness and light so important to the little budding life, all the appliances for hygiene and comfort, and all the simple beauty which can make direct appeal to his dawning intelligence, have been brought to his service, but very often the mother's conscientious interest in her child's surroundings begins and ends with the nursery.

After the nursery age, little boys and girls generally succeed to rooms of pink-and-white prettiness—the conventional adult interpretation of the child spirit—which, in reality, have little interest or meaning in the child's life. Or they are left in the nursery long after their minds have outgrown its decorations and their

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bodies its furniture, until such a time as they are considered ready for the dignity of a "grown-up" room.

While the decoration of the nursery, where the child gets his first impressions, is undoubtedly important, the character of his surroundings a little later when his mind begins to reach out, to react to things, and to consciously form impressions, is obviously still more important; and at the adolescent period, environment exerts a strong influence upon the formation of tastes, habits, and temperament for the remainder of life.

In order to reach the mind of the small child at all, it is necessary for his surroundings to speak his language. That means they should be sturdy and simple, elementary and straightforward. In order to attract his interest, they must be virile and striking; and in order to hold it, they must satisfy his practical needs and desires.

The ideal quarters for the child should be located in a part of the house where his play will not disturb his elders, and where his elders will not, in turn, disturb his play. It should consist of a separate bedroom and playroom, and, if possible, an outdoor bedroom which can be converted into an outdoor playroom at will.

For the bedroom, the child's own individuality should furnish the decorative inspiration. This will afford the opportunity of making it distinctive and different, and of appealing to his interest and sense of ownership. But the playroom should be dedicated to

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the spirit of universal childhood—growth through play.

One charming bedroom designed for a winsome lass of seven, grew out of an inimitable Boutet de Monvel illustration. The walls were salmon pink and the woodwork robin's-egg blue, the rug a shadowy green and the furniture deep ivory with touches of blue. The masterly touch, however, was in the selection of the fabric for the simple window hangings, the bedspread and the little chair seats. Instead of using fabric of dainty design and colorings to match the other decorations which would have rendered the room flat and insipid, a sturdy little figured pattern of light red and white cotton material supplied the necessary piquancy to the scheme. A note of real feminine charm was added by a little red wicker work-basket and red leather writing-case.

The mother of another little girl had a much more difficult problem. Betsy was a boisterous young miss of eight, whose brown pigtails were always awry, who much preferred sleeping in the kitchen with her dogs than in the pleasant nursery with her younger sister. While she was away visiting her grandmother one vacation, her mother decided to surprise her by fitting up a separate room which she hoped might encourage her to be more orderly and to care a little more about her possessions and her appearance.

She knew that flowered cretonne and ruffled muslin

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would have little effect on Betsy. Her only hope of reaching her at all was in making the room exert a strong personal appeal. Suddenly the inspiration dawned of using Betsy's favorite dress, a bold red and white checked gingham, as the foundation for the scheme, and of making one of the most important features in the room a bed for Betsy's pups.

The walls, woodwork, and ceiling were painted oyster white and a fine quality of red and white checked gingham used for the hangings, the upholstery, and curtains for the little glass panes of the built-in closet. Green furniture of a very primitive nature was used and there were two red chairs. A wide window ledge supplied with a few red and blue pillows provided an excellent place for a tired little girl to snatch forty winks. The niche between the wall and the built-in closet was utilized for two deep drawers and a luxuriant dog bed. A very attractive blue and yellow bowl was supplied for the dogs' drinking water, and, as a last subtle suggestion, a small, quaintly framed mirror was hung in the center of each of the four walls. The room was essentially striking and childlike, and, needless to say, it "got" Betsy.

A very unique and personal boy's room grew around a quaint little four-posted bed which was picked up in Brittany and to which the child was strongly attached. The room was situated at the top of the house and the wall finished with rough plaster tinted a grayish green. The woodwork was an inconspicuous gray except for

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the trim of a row of casement windows extending along one side of the wall, which was painted a bright green. There was a sturdy old table which looked as if it had once served in the capacity of chopping block, and some chairs found in a shop in Sienna which had probably graced some royal child's apartment. They had stubby carved backs, small square seats, and twisted legs of abbreviated dimensions. Originally the upholstery had been in leather, but it was replaced by unbleached muslin on which was applied a conventional design in red and blue. The straight valence of the bed and the window hangings were also of unbleached muslin with the red and blue appliqué. In place of a conventional bureau there was a diminutive cabinet inlaid with blue and red mosaics which opened out, with a little mirror on the inside and a fascinating array of small drawers. The floor was painted dark green and three small Indian rugs of a very primitive pattern were used in front of the principal articles of furniture.

Suggestions for color schemes which are in the real child spirit and are characteristic of various types of children may be found in the best foreign and American modern illustrated books for children. The work of Boutet de Monvel, Otto Baueriedl, Hans Pellar, Lisbeth Bergh, Walter Crane, Arthur Rackman, Leonard Brooke, Maxfield Parrish, and Jessie Wilcox Smith show wonderful feeling for child psychology, and sympathy with child nature.

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It is well to avoid vague pattern or the conventional light and flimsy fabrics. There should always be a note of vitality in the child's surroundings and this is often well supplied by the use of staunch gingham, bold figured muslins, bright colored Japanese crêpes, or printed silks. The walls of the child's bedroom should be just as dignified in conception as the walls of the "grown-up's" bedrooms. A few excellent pictures which can be changed from time to time make the best decorations. The decoration should never be brought down to the child, but the child brought up to the decoration. There is nothing more tiresome to the average child of six or seven than a succession of inane nursery decorations, or furniture covered with monotonous painted objects.

Suitable furniture is more difficult to obtain. One has not nearly the variety to select from that is provided in nursery furniture. Some of the beds and chairs of children of long ago can often be used to give the room a quaint and individual character. If the wood is in good condition, it can be left in the original finish and used with walls of old blue or yellow and jaunty striped madras bedspreads and hangings. If the wood is not in good condition, it may be painted bright green, cobalt blue, or dull red-orange or yellow. Some very good sets have been made by carpenters and cabinet makers designed on the lines of the peasant furniture. This furniture should, of course, anticipate the growing needs of the child be-



CHILD'S BEDROOM WITH SEPARATE PLAYROOM FORMED IN DEEP JUTTING WINDOW

The suggestive treatment of the decorated side panels should be marked as well as the fresh and happy color scheme and simplicity of the whole design

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tween the ages of six and twelve or thirteen. Juvenile furniture has a distinct function which cannot be supplied by either the nursery or adult type. If the expense of changing the furniture at the end of the nursery period, and again at the beginning of the adolescent, seems extravagant, it will be wiser to spend less on the luxurious details of the nursery and to employ the surplus later when it can give the child a conscious and inspirational pleasure. You cannot expect children to take pride and interest in their surroundings if you have not put thought and interest into them yourself, and the very fact that the furnishings have been made to fit him, makes the child feel a personal attachment to his room.

Whenever there is the least possibility of providing a separate playroom, it should be by all means utilized. Even the tiniest playroom which is equipped with facilities for the orderly and convenient storing of toys and which will allow for the construction of things with some semblance of permanency, will be found to have an important moral and educational value, besides saving a great amount of wear and tear on the nerves both of children and adults. It must first and last be remembered that a playroom is to *use*, and a playroom which cannot be used to the heart's content of the owners is a grave injustice to childhood.

The ideal location for the playroom is in the attic. Many a dingy old attic has been transformed with a little ingenuity into a veritable paradise for children.

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The usual obstacles encountered are those of light, ventilation, and heat. Often it is possible to add a few large windows or a row of small ones without great expense or injury to the external appearance of the house. Sometimes a skylight is resorted to. If the chimney is so situated that the necessary heat can be supplied by an open fire, then the fireplace becomes an important point of both utilitarian and decorative interest.

The attic playroom allows for countless built in seats, cupboards, and bookcases. Its roof timbers, left in their rough state, can be used for the suspension of swings, rings, or trapeze for acrobatic feats, and its center area usually provides sufficient space for ball games and athletic contests. Here one can have a sand table without serious consequences to rugs and furniture, and can often keep cages and boxed collections of small animals and insects without terror to the rest of the family. Often there is a place where a stage can be erected for amateur theatricals and in that case there is usually ample room there, also, to construct and paint the scenes. The attic was built for play and so favorable an environment does it present for the playroom, that there is need for little additional decoration than that provided by the play-things themselves and the child's imagination.

Many of the natural advantages of the attic playroom will have to be supplied artificially to playrooms located in more prosaic portions of the house. There

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should be no superfluous furniture, and that should bear some relation to the sizes of the children, and be as compact as possible.

The most practical playroom walls have a wainscoting three or three-and-a-half feet high and above it a substantial fabric should serve as wall-covering. The wainscoting saves the walls from hard usage and the fabric enables the pinning up of the child's own handiwork or collections, or the temporary use of bird charts and maps, or objects of seasonal or timely interest. A few good pictures should be hung and changed at intervals—and these are best selected by the child himself from the originals at the Art Museum, or from prints. If the fabric selected for the walls is burlap or canvas, it may be painted and kept scrupulously sanitary, although in these days of vacuum cleaners fabric wall coverings are easily scoured and kept free from dust. Sometimes the fabric is used in the place of the wooden wainscoting, and in this case it is usually five or six feet high.

Tall cupboards built into the corners afford good storing space and take up little room. A work cabinet with drawers and shelves for working materials—paints, paste, scissors, paper, pencils, and clay—is a great convenience and stimulative to serious effort on the part of the child. A nest of tables is a great saver of space as tables are essential for games and the occupations of children of various sizes. If there is a window seat, it is better to have the sides lift up on hinges

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instead of the top, or have cupboard doors, as it enables the toys to be kept neatly and renders them more accessible. One mother has devised a doll-house for her little girls, and car barns for her little boy, in two of the divisions of a cupboard window seat.

A sand-box usually causes more scoldings than pleasure, but a Japanese garden with stones and trees, houses, bridges, and people, which can be readjusted with a view to new landscape effects, is both instructive and amusing. Plants, growing bulbs, and a window-box where real seeds may be planted are important play-room accessories, as is a large aquarium with bright fish, polliwogs, and baby turtles. There is some disagreement about birds, some people holding that their captivity teaches cruelty, while others that a pet bird often endears the whole bird species to the child. Their songs and their bright color undoubtedly gives children pleasure.

The tendency to cover the furniture and walls of the playroom with literal representations of elves and fairies, or the child's favorite characters in fiction, is deplorable. The greater part of childhood is spent in the realm of the imagination and the delight of conjuring up their own images should not be taken from children. If mural decoration is used, it must again be remembered that it should not be brought down to the level of the child, but be of a nature to permit the child to grow up to it. It is best of a purely suggestive and fanciful nature, allowing the child's imag-

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ination to rove in and out of it and build for itself the story.

While decorative friezes are of great value in the nursery, they are not necessary to the playroom, although sometimes they may be used to advantage for educational and artistic purposes.

A professor of education in a large Western university conceived the idea of a playroom frieze founded on the four great civilizations of antiquity—Assyrian, Egyptian, Greek, and Roman. In order that it should have a vital meaning to the children, he planned to have them make it themselves under his direction. There were four children and each one was given the choice of a civilization and a wall to decorate. Each side of the frieze was to be an individual composition giving an idea of architecture, costumes, and mode of living, but certain important features of the arrangement were to be repeated in all so that the frieze would "hang together" as a whole.

A wainscoting paper of green-blue extended three quarters of the height of the wall and above that there was a strip of heavy buff paper. The children traced, drew, enlarged with the help of a pantograph, painted and cut out and pasted up their temples, figures, and scenes under their father's guidance. It took several years before it was completed, but meanwhile they had received a remarkable first-hand insight into ancient customs, history, and art.

A home-made frieze in a New England playroom

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was composed of birds, beasts, flowers, and fish common to the New England states. The pictures were cut out from old books and charts and pasted on a strip of tough unbleached paper placed around the room at a height of about four feet from the floor so that the objects were visible for minute examination.

A frieze composed of various styles of sea-going craft, both old and new, was devised by a boy and his father and pasted on a frieze of half blue and half tawny-gold paper to represent the sea and sky. Sea birds and flying fish completed this unique arrangement.

A frieze representing the founding of New York and points of important historical interest was the contribution of an artist father to the playroom of his children in the city.

Screens made of tough paper also form good foundations for decorations undertaken by the children, and the flora and fauna or the history of their native states provide good subjects.

A gay and individual atmosphere is created in the playroom by the use of bright and elementary colors in combinations which are fresh and unusual.

One very fascinating playroom had raspberry walls and a high Dutch blue wainscoting. The furniture was a diminutive rustic type in grayish green and there were cunning little out-of-door benches and tables. The rug was the green of a grassy carpet and the touches of scarlet and crimson in the toys and the

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window-box gave one a surprising feeling of satisfaction.

Another delightful playroom had walls of tan burlap and bright blue woodwork and furniture. The rug was brown, and the green painted window-boxes and bright red pottery bowls for flowers lent a gay atmosphere to the whole.

Gray-green, yellow-green, and olive formed the neutral foundations for a playroom whose decorative interest lay in a fireplace of turquoise blue tiles and a red Japanese lacquer screen.

The value of the sleeping porch for children is coming to be generally recognized. If the porch is small the end of the cot can be drawn up on pulleys to lie flat against the wall and concealed with curtains, allowing the space to be available for an out-of-door playroom. In one case to overcome the lack of privacy in an unsuitably situated porch, a tiny portable shelter was built to hold the cots of two little boys.

If a separate playroom is not possible and one room must serve for both play and sleeping quarters, the most satisfactory plan is to arrange a line of demarkation between the portions of the room consigned to the different functions. Often the bed and bureau can be grouped together and cut off from the rest of the room by a screen, leaving a clear space for play. In a large room occupied by two little girls, screens were used to hide the little beds in the daytime, their outer faces representing cunning little houses which afforded an

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excellent background for the play portion of the room. If the room is long and narrow, a little fence with a gate in the center may be used to form the entrance to the play garden. There is nothing so distracting as a disorderly or jumbled bedroom. On the other hand, neat and orderly play is contrary to the spirit of childhood. One does not seem to mind the confusion of the play portion of the room when the sleeping portion is kept tidy and fresh.

A deep jutting window provides an admirable playroom when partitioned off from the bedroom in some way. In one case a deep window place was built on over the *porte-cochère*. It was reached from the child's bedroom by ascending two broad steps and was divided off by an attractive little fence. The French windows extended to the floor and there was a high iron railing on the outside to prevent the child from falling out. This allowed almost outdoor ventilation and also enabled the playroom floor to be swept out separately from that of the bedroom. On a little ledge outside the window were growing plants and inside there was a little play-garden, a large aquarium, and a bird-cage suspended from the ceiling. The floor space was seven by five feet, allowing ample space for the child to move around and play in comfort.

This small but delightful place set aside for play kept the dignified but childish bedroom always as fresh as a pink. It was a charming room with warm gray walls and bright woodwork and furniture. On one

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side of the play-window a toy closet was built in with beautifully decorated cupboard doors and deep shelves below for oversized books and bulky toys. On the opposite side the little bed stood against the wall and near it a small chest of drawers with an oval mirror hung above it. At the far end was the story book corner with an ell of bookcases, a small table, and easy chair, and a comfortably upholstered window seat where the child could curl up to read and to dream.

When it is remembered that the principal mental and physical growth of children comes through play, the importance of providing as much space for it as possible will be realized, and of utilizing every opportunity to turn it into creative channels. A playroom should grow with the growing interests of the children. As the articles of furniture gradually outlive their usefulness, they should be converted to new uses, or be replaced by pieces which cater to the new needs so that, bit by bit, the playroom will be transformed into the workshop, the study, or sitting-room for grown children.

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foil design in red, green, and blue. The floor was paved with mosaic tiles in dull red and green upon which a few small black rugs were placed.

There were no chairs in the study. The long narrow table which served as a desk was placed in front of a built-in settle on one side of a fireplace constructed of the same tiling as the floor. There was a corresponding settle on the other side, and a refectory bench, and two low stools. The wainscoting of the study was set out from the wall to form cupboards for ungainly books and papers, and the book shelves were built above it.

The contrast of the dark oak furniture with the gray wainscoting, the touches of strong pure color, the interesting nature of the floor and the unusual furniture and its unconventional grouping, all tended to create an atmosphere which would leave a lasting impression on a young boy's taste. The beauty and comfort of the scheme, without the demoralizing sense of pandering to luxury, was one of its important features.

An unused attic was converted, in another case, into a gratifying boy's domain and its popularity among the boys of the neighborhood led to its christening as "The Haunt." The unfinished walls were covered with natural burlap and the woodwork which remained exposed around the windows and ceiling was painted blue-black. The location of the chimney allowed for a large red brick fireplace, on either side of which were built-in bunks for "house guests" of the boy. These

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CURTAIN FOR CHILDREN'S THEATRE

Showing suggestive rather than literal treatment in decoration

By Fayette Barnum

ROOMS FOR YOUNG PEOPLE

were covered with Navajo blankets, as was the owner's couch in an opposite corner. The floor was also painted blue-black and covered with Navajo rugs, and Indian grass baskets and pottery carried out the decorative idea. There were several good reading lights, an excellent collection of books, game tables, and a moving-picture outfit. Other mothers may have cast anxious eyes out of the window for their wayfaring sons, but one mother always knew that hers was safe and comfortable and happy with his friends, or by himself in "The Haunt."

Where a single, not over-large room has to serve the three-fold purpose of bedroom, study, and a place to receive company, a couch should be substituted for a bed and made comfortable with pillows. A plain chest of drawers is better than a chiffonier or a bureau, and the mirror can usually be hung on the inside of the closet door. For hangings and couch covers some substantial, pleasantly colored, plain material is good with contrasts introduced in the pillows. A medium blue is attractive with oak or walnut, or peacock, or violet. With mahogany, dull orange or gold color is a desirable combination. Dark figured cretonne can also be used, but, above all, avoid the thick, muddy-colored, dust-catching materials which have hitherto been considered suitable for masculine quarters. The couch, the chest of drawers, a desk, small bookcase, and a central or folding table around which boys love to congregate for their high councils, will constitute

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the requisite objects of furniture, and the less conspicuous and bulky its type, the more efficient will be its service.

An unusual and delightful bedroom for a young man had white woodwork outlined in black and walls of light-gray paper with an orange line painted beneath the molding. The rug was black with yellow-orange lines forming the border. A few pieces of furniture were black and others were white, outlined in black. The hangings were black, orange, and white printed linen. The bed was severely simple in line and there was a bed-table with a reading lamp, a small white writing table with a black chair, and a large black wicker reading-chair, upholstered in the orange, black, and white printed linen.

For the young girl bright cretonne and painted furniture usually accomplishes satisfactory results. One should be careful, however, to avoid the vague and wishy-washy both in design and color. No matter how dainty and prim the desired effect may be, the decorations of the room must have backbone, or they will soon grow insipid and lose their charm.

For young girls who on approaching maturity seem to lose enthusiasm and energy, a vitalization of their surroundings has often worked miracles. A tendency to grow more and more retiring and morose was noticed in one young girl of thirteen. She had always occupied a room with a maiden aunt and had never taken any interest in her surroundings. The family

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finally decided to fit up a separate room for her and a married sister worked out a bright, happy, and stimulating scheme. The walls were papered with a good warm tan and the woodwork painted bright green. The hangings and upholstery of a large chair was of a marvelous cretonne with gay red and green plumaged birds on a tan ground. The rug was a two-toned tan and the furniture was dull yellow with a small suggested bird decoration in bright red and green. The room fairly sang with life and color and was carefully provided with everything to pique the girl's interest and create a feeling of personal ownership. The little desk was fitted with soft tan note paper with a hand decorated bird perched over her monogram in one corner. The dressing table was laid out with a toilet set of deep ivory, which also was incrested with the bird perched monogram. There was a green wicker bird-cage with two canaries in the sunny windows which had a crisp green box with red geraniums on the outer ledge. Gradually the singing birds entered the girl's heart, and brought with them sunshine and gladness.

In the opposite case, that of growing girls who show a tendency to an easily excited and nervous temperament, the surroundings can be made to exert a restraining and soothing effect. One effective scheme of this order was worked out in lavender, rose, and deep ivory. The walls were plain lavender and the woodwork deep ivory with a rose stripe. The window curtains were

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of thin rose silk and the bedspread rose-figured cretonne in a quiet all-over pattern.

Another quiet little room grew around a quaint set of mahogany furniture. For the counterpane and canopy ruffle of the four-posted bed, which had been used by the girl's grandmother, cream scrim was chosen, upon which the girl worked a simple cross-stitch motif taken from her grandmother's sampler. The cream scrim window-curtains also had a suggestion of the cross-stitch motif. The walls and woodwork were plain cream and the rug and upholstery were reseda.

Simple white furniture and blue-and-white striped, or yellow-and-white checked, cotton material make effective combinations with plain blue, gray blue, or yellow wall paper, and well-toned blue or brown rugs. Inexpensive materials are often the most girlish and attractive and the dress goods departments, as well as the upholstery, should be explored. Repps, poplins, madras, and mercerized cottons all make very good hangings and bed covers, as well as the modern cretonnes, printed linens, and chintzes.

Where the girl's bedroom is also used for a study and for entertaining friends, an attractive day-bed, or couch, can be introduced instead of the conventional bed. When this is set into a corner and spread with a fitted cover finished with a deep ruffle and decked with pillows of bright hue, and a small table with a rose or blue tea-set drawn up to it, it makes an ideal

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place for the exchange of confidences and the heart-to-heart chats so inseparable from girlhood. A small painted, or fabric-hung, dressing-table will not detract from the atmosphere of the study or sitting-room, although it may be easily concealed with a decorative screen. A large matting shirt-waist box, painted the same color as the woodwork, can often be made to take the place of a chest of drawers, although that necessary article can sometimes be located in a closet, or be shared with a younger or older sister in another room. Every girl should have her own desk and her own bookcase, and there should always be a few good pictures in the room.

CHAPTER VIII

LITTLE HOUSES, COTTAGES, AND BUNGALOWS

THIS is the day of the small house," one astute critic has observed; "the residence planned for comfort and convenience, not for ostentation, and dependent on few servants. People are getting over the mania for owning things just for the sake of the things, and want only what they can actually use." We are beginning to enjoy the art of living, and gardens, greenhouses, and garages are taking the place of large formal rooms, leaving the little house simple and livable. The high cost of living, the increased facilities for enjoying the out-of-doors through automobiles and country clubs and, last but not least, the broadening scope of woman which makes her unwilling any longer to sacrifice the larger interests of life to household drudgery, all concur to place the star of the little house in the ascendancy and to create for it an important and distinctive place in modern life.

Informality and pleasant hospitality should be the keynote of the small house. It should be fresh and smart. The hackneyed decorations of the past order are to be avoided, and imitation of the more pretentious schemes of to-day, as well. Charming and indi-

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vidual small stucco, frame, and half-timbered houses, set amid trim lawns and beautiful shrubbery, are legion, but the interiors of few of them fulfil the promise which the exteriors hold forth.

The chief fault of the little house is its over anxiousness to ape the decorations of its big sister on the hill and its failure to appreciate the opportunities which its size and delightful informality of purpose offer for fresh and free decorative expression. It must be remembered that, both in architecture and furnishing, the little house has its own "*raison d'être*," its own personality, and its own function to fulfil and is by no means a mere miniature copy or diminished edition of larger and more pretentious structures. Neither ornateness, lavishness, nor austerity have any place in the little house. Its aim should be toward a simplicity, a spontaneity and a hale and hearty hospitality in which the hackneyed decorations of a past order or the more pretentious schemes of great houses play very little part.

Furniture, fortunately, has ceased to be merely furniture suitable for all times and all places, and is beginning to take on an individuality which allows for its wider decorative use. No greater advance has been made in the creation of any type than that intended for the simple and informal uses of the cottage. There are many artists and designers to-day catering exclusively to the needs of the little house and catering to them with so much taste and intelligence that they bid

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fair to outstrip the larger ones and leave small excuse for drab and uninteresting interiors.

"We specialize in decorative things for the informal house," reads the catalogue of one excellent modern furniture house. "There are many people specializing in the very expensive things for city homes and great estates, but we offer inexpensive furniture, decorative in character, with certain of the necessary furnishings to complete a *charming* interior."

It is the time now for the large house to covet the decorations of the small one—an idea which was borne out in the exclamations of the mistress of a large suburban home over some delightful pieces of modern cottage furniture. "Oh, if I only had the house to put them in!" she cried enthusiastically.

What a contradictory thing is human nature! The mistress of the large house would have welcomed the opportunity of buying furniture for the cottage, but the owners of small houses invariably are obsessed with the desire to furnish large houses, and purchase furniture with this in mind. It is, indeed, a delight and luxury to buy furnishings for a particular house and seldom have houses so furnished failed to reward the individual thought and pains bestowed upon them—but to purchase furnishings for the furnishing's sake and with some generalized conception of a house in mind becomes an onerous and fruitless duty.

Modern small-house furniture divides itself into three large classifications. These are by no means

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STUDY ROOM IN NEW WELLESLEY COLLEGE DORMITORY

Wood carving by Mr. Kirchmeyer

to view
Argentina

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advocated as the only kinds, but they are the ones which seem to hold in themselves the most inviting suggestions. There are the modern adaptations of old English and peasant cottage furniture which come principally in oak and walnut; there are the modern painted varieties founded on the old English and peasant models; and there are the delightful modern reed and wicker pieces. These styles may be judiciously mingled and even their progenitors urge against their purchase in "suites." "It is the decorative idea behind the furniture and not the monotonous repetition of lines and form which constitutes the unity of the set," reads the circular of one pioneering house.

One should enter at once into the spirit of the little house when one steps into the entrance-hall. While the entrance-hall of large and formal houses acts as an outer vestibule against the intrusion of strangers, the little house needs no such barrier. The entrance-hall need not receive the more personal and intimate touches of the family rooms, but it should hold out a characteristic welcome to the guest.

One individual entrance-hall had walls of delft blue-and-white paper in an invisible check divided into broad panels with white molding. A wainscoting stained dark blue reached five eighths of the way up the wall. On the floor was a blue-and-white invisible checked rug with a plain border. A settee and two chairs with white woodwork and upholstered in dark blue, stood against one wall; and opposite them was a

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white console table with a white framed mirror above. There was a deep window on one side of the entrance door and this was hung with plain blue silk and had a white window seat upholstered in blue. An iron plant-stand, painted white and always filled with greens or flowering plants, stood in the window and there was an umbrella stand to match it beside the door. There was a white staircase at one end of the hall with its first step guarded by two prim box trees in blue-and-white tubs.

Another entrance-hall was conceived in several shades of gray with touches of soft yellow which stamped it with the quiet, dove-like quality which was manifested throughout the house. Walls and wood-work were painted a medium gray, and there was a small gray hat table and a built in gray settee at the foot of the stairs. The lining of the portières which led into the mauve and gray living-room on one side and into the rose, green, and gray dining-room on the other, was of soft yellow, and the color was echoed in the thin silk glass-curtains of the entrance door.

A somewhat more pretentious entrance hall was furnished in black and red lacquer. The walls were paneled with black and Chinese decorations inserted. Several Chinese incense burners were converted into lamps, and there were high-backed carved black chairs. Black and white entrance halls are striking and piquant if they correspond with the general decorative idea of the house.

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When the living-room of the little house is freed from the tyranny of the furniture "suite" and a pleasant background is selected, it usually evolves itself very simply and naturally. The living-room in one little house had a six foot gray cypress wainscoting and putty colored paper above. The rug was of a darker gray velvet and the fireplace was in dull blue tiles. The two fireside chairs were covered in gray and blue linen and a divan was upholstered in dull blue. There were three rush-bottom chairs of odd shape, and two other chairs and a standard lamp lacquered in black. The shade of the lamp was orange, with the color repeated in the crackled base of the reading lamp which rested on a long and narrow gray cypress table.

In another delightful living-room, modern closely woven reed furniture was used. There was a long low-backed sofa, two easy chairs, several side chairs, and a unique plant stand which fitted over the radiator. The reed was painted midnight blue and upholstered in a linen with richly toned Roman stripes. To relieve the monotony of the reed, several pieces, such as the oblong table drawn up in front of the sofa, a fire bench and several odd chairs were of dark blue painted wood. Three colors chosen from the beautiful hues of the striped linen upholstery were chosen to form a three color harmony carried out in the other decorations of the room.

White reed furniture interspersed with pieces of black painted wood has many interesting possibilities,

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as also have the warm tans and grays which come out so attractively in the reed. Innumerable are the bright and happy living-rooms which can be conjured up with the simpler types of painted wood furniture and charming modern upholstery fabrics and hangings.

For the person who is accustomed to only the conventional dining-room appointments, the many articles of dining-room furniture which are being offered in the simpler styles will at first be perplexing, but when one comes to see the reason for buying furniture for the particular room and the particular function, the advantage of this opportunity for a reasoning choice will be readily welcomed. For the small and simple dining-room the large bulky sideboard, inseparable from the ordinary dining-room suite, is impractical both from a decorative and utilitarian standpoint. The linens and silver for the small family can be accommodated, usually, in a quarter the space, and the top is neither ornamental, bare, or covered with a mongrel collection of family plate or china. One can obtain now simple sideboards of slender but good proportions which provide ample storing space and take up far less room. It does not pretend to be an important or imposing piece of furniture, but it is sightly and practical and takes its place well in the decoration. If one prefers even slighter and simpler proportions there is the Russian sideboard which is small but chaste. These pieces can be obtained in natural wood or painted finish with a pleasant decoration in contrasting

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DINING-ROOM IN SMALL TOWN HOUSE IN GOLDEN YELLOW, BLUE, VIOLET,
AND DULL GREEN

Aschermann Studio

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tones. A quaint and highly practical substitute for the sideboard is provided in a Welsh cupboard which, with its ample drawers and plate rack, constitutes an admirable piece of furniture; or there is the drop leaf cupboard which acts in the triple capacity of sideboard, china-closet, and serving-table. The upper part may be screwed to the wall like any wall cupboard, while the lower part with its drop leaf is ideal for laying out the table things before and after meals. This valuable piece of furniture consumes floor space of only fourteen by forty inches, giving it added significance as a saver of space. For the combination dining- and living-room, or for the dining-room where a great deal of cupboard space is needed, a piece of furniture known as a hutch is an admirable acquisition. It was one of the earliest forms of furniture made by man and is a development of the older chest. It has two long commodious drawers below and two roomy cupboards above and only sets out nineteen inches from the wall. In the very tiny dining-room many harassing problems can often be solved by a corner cupboard, and there is a very attractive variety offered with a drop leaf which enhances its usefulness.

The relative shape and proportions of the dining-table to the shape and size of the dining-room is a matter of great importance and worthy of careful consideration. A large table in a small dining-room and for a small family is a useless waste of space and comfort and yet small tables are commonly conceived to be

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inhospitable. An exceedingly interesting variety of modern dining-room table is known as a Draw Top Table. The extension leaves when not in use slide underneath the top leaving a small oblong table of sufficient size to accommodate two or four people. When the sides are drawn out and extended it can easily accommodate eight or ten and presents the pleasing proportions of a comfortable oblong table. Either the gate-legged drop-leaf or the circular drop-leaf table is a great boon to the combination living- and dining-room, as it can be shoved to one side and used as a side-table when not in use. They are also admirable as serving tables for small dining-rooms. Two identical gate-legged tables with oblong leaves can be used in living-room and dining-room; and for special occasions they can be placed together to form a long banqueting board. A wheel serving tray is a good substitute for the regulation serving table. It is mounted on feltoid casters which turn as easily as wheels and has a removable top tray. For Sunday night suppers or the maid's day out, it is a ready helper to the hostess. The drop-leaf tea table is too widely appreciated to need exploitation.

There are still the chairs to be selected and one is open to a wide range of choice in these. There are the good old Windsors well suited to many modern types of decoration; there are the woven, spindle, ladder, or ribbon backed Old English creations; or there are the innumerable and fascinating types of peasant

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rush bottoms. The decorative idea of the dining-room can be expressed in no better way than in the chairs.

All these pieces can either be obtained in old English oak, walnut stain, or in charming modern colors, such as warm gray, warm tan, gobelin blue, blue gray or yellow, and with or without decorations in pleasing contrasting tones.

Why the delightful qualities of the breakfast-room should be reserved for those who can afford to dedicate a separate room to that function, is an enigma. The charm of the breakfast-room of many a great house is remembered long after its more formal decorations have been forgotten, and inspires one to ask why, instead of dispensing with the breakfast-room, it might not be better to dispense with the formal dining-room in little houses? There are few occasions to which the breakfast room cannot rise with the use of fresh flowers, beautiful linens, china, and glassware.

Breakfast-room furniture has undergone interesting developments recently and will be found in an alluring assortment. The dining-room in a small house in a Western city had walls and woodwork painted golden yellow, and lined off with blue violet and gray green. The hangings and chair seats were of bright yellow printed linen with an all-over leaf design in dull green with purple lantern-shaped flowers. The sideboard and china cupboards were built in and the design of the hangings was carried out in their panels. The

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dining and service tables were yellow with a purple edge. The floor was painted dull yellow and covered with a violet and yellow rug. The electric light side brackets were painted purple, with purple shades embroidered in gray, green, and yellow. The tableware was deep cream with bands of purple and yellow, and there were many deep cream flower jars in which, whenever possible, flowers of intense turkey-red were used. The house was shaded by a wide veranda and trees and this room was a veritable sun-spot amid the shadowy whole.

For the little house bedroom, woven furniture, enameled, or the peasant painted type, offers many opportunities for intimate and delightful effects. One naïve and refreshingly simple bedroom had primitive green painted furniture, gray walls, small oval braided rugs of a reddish cast before the bed and dressing-table, and bright yellow and green hangings and upholstery. A little red bench was set before the dressing-table.

There are many considerations which should enter into the furnishing of small house bedrooms. In the first place it should be decided whether one can afford to use the space occupied by the bedroom for sleeping purposes only, or whether one needs to combine with that function those of boudoir, dressing-room, and sitting-room. If the room is to be dedicated to its primary purpose only, it is necessary to be guided in the selection of the furniture by its contour and proportions. One should not choose twin four posters for a

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small square room, nor French enamel furniture for a room with low casement windows. There is an interesting modern type of Windsor bedstead which is a characteristic asset to the small house bedroom. It is well proportioned, slender but sturdy, and adds a distinctive touch. Another exceedingly charming type is the Tyrol or peasant bedstead. It has a low head-board and extremely simple but naïve lines. There are small rush-seated peasant chairs which may be used in combination with this bedstead. Supplemented by a simple chest of drawers crowned with a peasant wall mirror, a candle table, diminutive dressing stand, and quaint Tyrol chest, an individual and delightful room is achieved. The bed stamps the character of the bedroom and no matter how much pains are expended on the rest of the decoration one can never circumnavigate an awkward or characterless bed.

If the bedroom must serve in a dual capacity, the aim will be to conceal rather than emphasize the bed. For this purpose the modern day-bed is being employed largely. There are many interesting types in natural and painted woods and finely woven reed. They are furnished, when employed in a bedroom, with fitted covers of linen or chintz which tuck in the sides, and with head and foot rolls. The day-bed will be found to be both a practical and attractive article of furniture and immediately, when placed in a corner against the wall, changes the face of the small sized bedroom. With a drop-leaf desk, or a powder table (which is a

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combination desk and dressing table) and a few comfortable chairs, the room can be made to provide adequately for both work, sleep, and relaxation. A couch or an inconspicuous single bedstead dressed in a fitted cover may be employed also with success in place of the day-bed. Low and high chests of drawers with wall mirrors should take the place of bulky bureaus or chiffoniers.

How often has one's heart dropped at the threshold of a rose-covered cottage at a glimpse of the bleak vista within! It seems to be a superstition—in New England, at least—that all cottages must have Colonial furnishings. While cottages in Colonial days were, of course, furnished in the Colonial manner, it was the manor house which was the typical exponent of the style. It seems a pity to burden the charming cottage with ideals and aims essentially foreign to its nature, while disregarding the many delightful opportunities which it offers.

Let us enter a white frame cottage with green blinds and geranium boxes, and two clipped bay trees in tubs at the door. The little hall is a sunshiny spot with yellow walls and white woodwork and furniture, yellow and white home-made oval braided rugs on the brown painted floor. The living-room walls are painted red orange and the simple cottage furniture, bright blue. There is a blue homemade braided rug on the floor with a border melting into violet and black. The living-room hangings are of violet sunfast ma-

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terial, and the blue rush bottom chairs have red orange seats. The dining-room, which adjoins the living-room, has yellow and white striped paper, a white table and chairs, and a white farmhouse dresser. The hangings here are of yellow, green, and white Japanese crêpe, with a green homemade rug on the floor.

- Upstairs there is a rose and deep blue bedroom, a green and yellow one, and a blue and sage green. The bedroom furniture is of the simplest type painted in pleasant shades, the walls covered with gray paper, the small oval rugs homemade, and the hangings and bed-covers homedyed crash with appliqued bands of contrasting colors. There are bright little pottery bowls for flowers in each room, quaint carved, inlaid, or lacquered mirrors over the chests of drawers, and charming old brass candlesticks with long yellow candles. What a contrast is the gaiety of the interior to the drabness of the average cottage!

There are many good books published on English cottage furniture and it can be obtained in excellent reproductions, or constructed after the designs in the books, by local cabinet makers. These simple and sturdy chests, chairs, tables, cupboards, and settles give a picturesque touch to the modern cottage when combined with simple fabrics and bright color schemes.

Peasant art, also, furnishes an ample source of inspiration for cottage decorations. The bright painted peasant furniture, the primitive weavings and embroideries, the naïvely decorated pottery all hold in

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themselves the nucleus for an unlimited number of individual and charming developments.

There is still another delightful type of modern cottage interior which is conceived with rough plaster walls and unpolished natural woodwork. Sometimes the plaster is tinted with local sand a deep buff or light terra cotta, the ceilings are usually beamed, and the architectural features of the rooms emphasized. Bright tile fireplaces, and diamond paned casement or Madame Butterfly windows are important points of attraction. Simple oak or mahogany furniture against the plaster background is effective, and pleasant colorings can be introduced in the hangings and chair-seats.

An interesting house of this type is that of Miss Mary Perry, the potter, in Detroit. The house is set ninety feet back from the walk with a terrace in front. The exterior is uneven rough stucco with blue sash and trim and a band of blue iridescent tile and blue chimney pots, and uniform casements throughout. The living-room extends the full depth of the house and is thirty-seven feet long by fifteen and one-half feet wide, insuring spaciousness even in the small house. Local sand and local timbers were used to give a characteristic touch to the walls and woodwork. The furniture was made to correspond with the woodwork or consisted of interesting old pieces of unique design. The use of tile sills with upright and return was an interesting note in the house as were also the blue pottery knobs on doors and furniture and the blue wash basins.

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Gray green sunfast curtains were used against the window panes throughout the house, but each room had inner curtains to carry out its own decorations. Embroidered crash and figured crêpe were the most generally employed fabrics and emphasized the primitive character of the house.

One can, indeed, indulge in whims and fancies in a cottage which one would never dare attempt in larger houses and it is through this spirit of fearless experimentation that the most interesting results are usually arrived at. The little Japanese house and the little flower garden house described in Chapter II are examples of the delightful things which can be achieved through the accurate following out of an original idea. Of course it is necessary for the idea to be consistent with the character of the house and to be a genuine expression of the owner's personality and not a mere affectation, as many so-called "freak" houses are.

An individual hobby serves as an excellent decorative motif for the little house or cottage. Music, travel, collections, or sports may form the nucleus for original interiors. In carrying out any of these decorative ideas it is necessary to start with them as a foundation and not fit them in as an after thought. A naturalist's stuffed birds and preserved butterflies appear absurd amid conventional surroundings, but in a home whose decorations are designed especially for them with, let us say, azure blue walls with painted panels of birds and flowers, green or rustic furniture, and little green

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cases and screens on which to display the specimens, they take on a new air and are both in place and of interest.

The traveler who insists on filling the already crowded living-room with curios collected from the ends of the earth, would find their pleasure-giving qualities much enhanced by fitting them into a suitable environment. Many fascinating homes of this nature have been achieved through the attempt to bring something of the native background into the display of the treasures.

In the same way that cottages seem to have become associated with Colonial furniture, bungalows have become inseparable from the Mission idea. While this type of furnishing is suited to certain localities and purposes, it is by no means the only expression of the bungalow idea. Behind the bungalow is usually the desire to get close to nature and the out-of-doors, and to enjoy life without the multifarious things of the city. All the brightness and freedom from care which bungalow dwellers react to without, should be stored up within against the dark and gloomy days of winter.

Bungalow architecture has, indeed, undergone many interesting developments and on the Western coast, where they are used extensively, many distinctive styles in brick and wood, stone and tile, cobblestones and concrete, stucco and wood, have been evolved. The living-rooms usually extend the full depth of the

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building and are responsive to modern decorative treatments.

The living-room of one interesting Western bungalow with a Japanese roof of different levels, extended across the entire front with a group of casement windows which overlooked the entrance. The room was two stories high and had a balcony which was used as a lounging and reading room. The walls throughout the entire bungalow were of rough plaster tinted a deep ocher and the woodwork was stained terra cotta. The lighting fixtures were in the form of hanging copper lanterns. Almost all the living-room furniture was built in, the supplementary pieces being of closely woven reed also colored terra cotta. The hangings and accessories were in dull green, and there was a fireplace of many soft shades of tile. In the balcony there were hanging seats and built in bookcases. The dining-room windows were covered with plain screens of split bamboo which gave a charming effect to the walls when the sun shone through them.

Another Western bungalow was a masterly assemblage of things Chinese. The walls were covered with modern reproductions of old Chinese papers. The hangings of all the rooms were black chintz with gaily colored birds, the chairs were Singalese or Chinese hourglass, and the other furniture green lacquer or black painted wood. The electric lights were covered with geisha lamp shades of Chinese embroidery, and the rugs were black with Chinese medallions in tan.

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The walls of still another Western bungalow were covered with Japanese fiber cloth which sparkles with particles of gold dust. All the woodwork was pea-green, and the floor coverings green fiber mats. The furniture was black, upholstered in gold color, and there were touches of dull red in the lamp shades and pottery.

For the mountain bungalow a stone or brick fireplace, tile floors, rough plaster walls tinted with water colors, with woodwork and furniture made of natural timbers, have many interesting possibilities. Pulled rugs in bright colorings and primitive stenciled or embroidered monk's-cloth hangings go well with such a scheme.

CHAPTER IX

THE POSSIBILITIES OF THE CITY APARTMENT

YEAR after year has witnessed an ever-increasing exodus from individual to communal roofs and the apartment house has gradually developed more and more colossal proportions, greater and greater facilities for comfort and convenience, and has come to usurp the best residential portions of certain American cities.

The motive which impels the workingman to abandon the five- or six-room house on the outskirts of the city for the three- or four-room flat is the same as that which actuates the millionaire in moving from his palatial six-story dwelling to the fabulous priced simplex or duplex apartment—a desire for a simplification of the mechanism of living, for a higher efficiency and a greater economy of human time and energy.

But, strangely enough, an appreciation of the essential difference of *intent* in the apartment, and the resulting peculiarities of construction seem to enter very slightly into its decoration and furnishing! People set about furnishing apartments on exactly the same scale as they would houses covering two or three times the area, and then they complain they are cramped for

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space, that nothing looks well in an apartment, and that they are, at best, poor substitutes for a home. They do not seem to realize that, even if the size of the room in an apartment is the same as that in a house—which the average are certainly not—the very fact of their compactness, the absence of wide intervening halls and passage-ways and spare nooks and corners makes the furniture much more obtrusive and the decorations much more likely to conflict.

In the smaller apartments so great do the obstacles to conventional furnishing often appear at the outset that people with the taste and means to establish charming and individual homes, put up with makeshift furnishings and deaden their sensibilities to abuses of good taste and consistency year in and year out.

The old excuse that the apartment offers a mere temporary abode is no longer tenable. The apartment has come to stay, and it is high time that the characteristic problems that it gives rise to, should be given special attention by both decorators and apartment dwellers.

With a little planning, a willingness to depart from stereotyped paths, and a reasonable landlord, even the least prepossessing apartment can usually be made to include many of the fundamentals of a pleasant and tasteful home.

And now let us consider the question of landlords. With the ever-multiplying number of apartments being erected in the larger cities which anticipate, in their construction, ever new needs and desires of their pros-

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pective occupants, and which exert every effort to please and to provide the best possible foundation for decoration, one needs no longer, even in moderate-priced apartments, be a slave to the landlord. Of course, many of the older apartments present advantages in price, size of rooms, and location over the newer structures, but unless one can have a free hand in decoration their other advantages go for little. One can, indeed, do little to counteract the lugubrious effect of near-oak and near-mahogany and hideously ornate grill-work and mantels in the narrow confines of an apartment living-room or parlor. Unreasonable landlords who zealously guard their woodwork against paint and refuse to allow the removal of uncouth architectural adornments, or the mediation of objectionable architectural features should be discriminated against, and they will soon be routed out of their short-sighted and obstinate policy. There are many landlords of the older apartment houses who not only permit the tenant an unqualified use of paint and saw, but who voluntarily offer to undertake the changes at their own expense.

A young couple with little experience in domestic affairs desired to begin housekeeping on a miniature scale and rented, without much reflection, a five-room apartment consisting of a dining-room, living-room, two bedrooms and kitchen of diminutive proportions. Both the husband and wife had a vague idea of the kind of furniture they wanted, but when they began to look

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at living-room, dining-room, and bedroom "suites," they realized that it would be a physical impossibility to crowd them into the tiny rooms. They were on the point of abandoning their lease in despair when the sudden opportunity for a flying trip abroad presented itself, and with great relief they turned over their problem to a city decorator, commissioning him to furnish the little home in their absence. Fortunately the decorator was one of the few who did not disdain a small commission and who had made an individual study of small and moderate-sized apartments.

The apartment was, indeed, not in the least prepossessing and none but inexperienced folk would have rented it. The woodwork was old-fashioned imitation mahogany, the fixtures were of the early scroll-work variety, the radiators were bulky and much in evidence, there was practically no closet space, and the rooms were mere cubby holes.

Among the advantages of the apartment was a fair amount of light, a dining-room and living-room which opened into one another, and a relatively broad and pleasant living-room window.

These advantages would not seem particularly weighty to the ordinary person, but the decorator pivoted the entire scheme upon them. Obviously it was better to create a single room of fair size by treating the dining-room and living-room as one than to attempt to make two separate rooms of cramped dimensions. He determined, therefore, to use a silver-gray



LIVING-ROOM AND DINING-ROOM LOOKING TOWARD THE REAR TERRACE

The latter is screened in, with tile floor containing note of blue in inserts. All doors may be opened in summer. The beams are solid showing actual construction; woodwork throughout the house stained a soft tannish grey. Walls throughout a rough plaster using river-bank sand for a goldenish tone in the grey, also the use of salamander during construction gave a beautiful uneven glow to the walls. Carpet soft tannish grey with floors very close to the tone. *Home of Mary C. Perry*



STAIRCASE LEADING FROM END OF LARGE ROOM AND SEPARATING DINING-PORTION FROM IT

Ceiling in dining-room is 18 inches higher than the rest and arched. The tables in dining-room and living-room were made exactly alike, so they could be used together for entertaining and have quite a banquet-hall effect in fitting the space. *Home of Mary C. Perry*

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grass-cloth paper in both rooms, and white woodwork with mahogany trimming.

For hangings he chose a printed linen with bright hued flowers on a striped black and intense yellow background. This made a striking frame, arranged in a severely plain valence and side curtains, for the important living-room window and also gave character to the gray walls. To further relate the two rooms he ran a narrow frieze of this fabric around the ceiling line of both and introduced a narrow mahogany strip into the white baseboard. He also added a note of interest to the plain white doors by inserting panels of linen framed with narrow strips of mahogany.

The large window was treated as the emphatic point of the living-room. From beneath the yellow and black valence fell thin yellow silk glass curtains which gave the effect of constant sunshine. A box couch—that article of inestimable utilitarian and decorative value—was placed beneath and its severe silver gray velvet upholstery was enlivened by two symmetrical groups of vivid wool embroidered cushions. The unsightly radiator beside it, which, in its gilded glory, would have ruined the effect of any good composition, was covered with a piece of old fabric and a little jar with blossoms set upon it. A bookcase flanked it at close quarters on the opposite side. This was made to fit, stained black and had a yellow silk curtain. A small green pottery bowl and a low lamp with a yellow silk shade were set on top.

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The center of the room was absolutely clear, and this is one of the great secrets in making a small room look larger and allowing a number of people to move about in it without stumbling over the furniture and up-setting the lamps. A few small black wicker chairs with seats of yellow-and-black linen were arranged close to the wall, and a comfortable chair upholstered inside with gray velvet and outside with a strong yellow, and a floor lamp crowned with a simple yellow shade were grouped around the linen paneled door.

The hideous brass lighting fixture was painted gray and charming yellow silk shades in the shape of flower-bells covered the globes. A plain rug of two tones of brown and tan was used on the floor.

In the adjoining room the conventional dining-room furniture was dispensed with and a black drop-leaf table and black wicker chairs were used. When not in use the table stood against the wall and held a flower-bowl and some books. China cupboards were made to match the bookcase and their contents concealed with yellow silk curtains.

The effect upon entering was that of a single fair-sized room, the furnishings restrained but colorful, and with a bright, homelike but distinctive atmosphere. Under ordinary circumstances the dining-room would probably have been strained and contorted to contain an eight or nine room "suite" of fumed oak and its walls covered with large-figured blue tapestry paper; while the living-room would have rejoiced in dark green

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walls, and mahogany furniture. If the difference in the aspect of the rooms under these two treatments can be pictured, the possibilities of even the least prepossessing apartments when subject to rational methods begin to be apparent. If the apartment cannot be made to fit the furniture, the course of least resistance is to make the furniture fit the apartment.

The same logical course of making two small rooms supplement each other was resorted to in the bedroom furnishings.

The door which separated the two tiny bedrooms was removed and its place filled with a bright chintz curtain. The color scheme employed in the two rooms was gray, salmon pink, and purple. The walls were gray outlined with narrow painted bands of salmon pink and purple. The hangings were purple figured chintz. The furniture was gray with touches of salmon, and the rug was plain gray.

The main chamber was just large enough to hold a bed of comfortable proportions, a chiffonier, two tiny chairs and a wardrobe necessary to supply the deficiency in closet accommodations. It left little space to move about in, so the adjoining room had to serve as a dressing-room. A discriminating selection of furnishings, however, made it also serve in the capacity of guest-room and boudoir—the guests, necessarily being of a very informal kind. It contained a small dressing-table, a narrow couch or day-bed with a wooden frame, three compact chairs and a writing table.

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The radiators were boxed and fitted covers of a substantial material transformed them into very plausible window ledges holding tiny jars and pots of flowers. The lighting fixtures were painted salmon and the shades looked like little ruffled petticoats of pink silk edged with purple.

The daintiness, charm, and thoughtful convenience offered by such little rooms, is often absent from much larger and more sumptuously furnished ones. But the decorator did not stop there. He carried his campaign into both the bath-room and the kitchen. The bath-room had moss green walls and green swiss curtains, green rugs, and green bordered towels and shelf covers. The woodwork was white and on the wainscoting was stenciled a delicate conventionalized sea shell pattern.

The ugly brown woodwork of the kitchen was painted bright blue, and its shelves were lined with white jars decorated with naïve little handpainted blue and red flowers. The walls were a deep cream and blue and white cross stitched curtains lined the glass doors of the cupboards.

When the young couple returned they were fully prepared to make the best of a bad bargain, but, instead, they were ushered into a delightful, comfortable, and well appointed home.

Let us consider another typical apartment. One of seven or eight rooms with the inevitable long, narrow hall through whose Stygian darkness one must navigate forward or aft to the living quarters from the front

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**PITCH-BLACK FOYER TRANSFORMED BY USE OF
LAMP, BRIGHT TABLE-COVER, RED DISH,
AND DECORATIVE PICTURE**

By Anton Hellmann



**CABINET BUILT TO HIDE UGLY APARTMENT-HOUSE
MANTEL AND TO HOLD SILVER AND LINEN**

Pieces can be removed and back put on forming separate piece of furniture

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entrance. Two of the bedrooms will, in all likelihood, be small and on a court, while the living-room will take up the principal part of the frontage on the street, and the dining-room be located somewhere in the rear.

The first point to weigh is the entrance. Sometimes one enters by a pitchy black outer foyer. Artificial illumination will dispel the gloom and the decorative scheme may be made to provide a brief respite to fortify visitors for the journey which awaits them beyond. A small hat table, a lamp, and mirror are the necessary equipment for this outer hall. An attractive lamp shade and table cover, a bright bowl or vase with foliage, and a decorative picture will often endow it with qualities of genuine hospitality.

If one enters directly into the hall, either in the center or at one end, such a little foyer can often be constructed by placing a mirror and a table with a small lamp opposite the door. In one case this entrance, which was in the center of the hall, was cut off on both sides by swinging doors of red lacquer. The hall was absolutely lightless, anyway, and this little place with its luscious doors, a hanging Japanese lantern, a small black settee, with a throw of bright Chinese embroidery, and a long slender mirror, formed an attractive oasis in the center of an uninteresting and featureless inclosure.

Now in regard to the hall itself! It may be a difficult problem, but there is no excuse for covering the walls with dark figured paper or burlap which makes

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formed by continuing the tinted gray ceiling a foot below the ceiling line and finishing it with a narrow molding painted burgundy red.

Thin silk hangings of Burgundy red framed the écru net curtained windows in two vertical lines and an ugly folding door on the opposite side of the room was concealed by long full hangings of the same. Beneath the windows, seats had been built in and they were upholstered in a substantial material of the burgundy shade. A Chinese rug of an inexpensive variety was dyed a deep shade of red violet and the contrasts in its design made an inconspicuous pattern in various degrees of light and darkness.

Small gray wicker chairs with straight lines and very closely woven backs were used, their seats upholstered in burgundy. They were placed along the sides of the room. In a little niche between the windows hung a small black and gold lacquer wall cabinet and below it stood a nest of black and gold lacquer tables. The cabinet served to hold papers, magazines, and writing materials; and either the top table could be used as a desk, or another pulled out and placed in a desirable position for reading or writing. Two large chairs upholstered in a black-grounded Chinese chintz with deep red and green figures, completed the important furniture. Practically everything except the two large chairs had been kept in vertical planes, and the chairs, placed with backs to the window on either side of the lacquer cabinet, broke the stiffness of the compo-



LIVING-ROOM WINDOW IN SMALL CITY APARTMENT

Curtains yellow silk, hangings of printed linen with bright-hued flowers on a striped black and intense yellow background. Couch upholstered in silver-gray velvet

Aschermann Studio

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sition and gave the room an air of informality and livableness.

The furniture of this room, including the important services of the carpenter, amounted to about \$225. The material and labor on the bookshelves, which were made out of quartered white oak, amounted to \$40. The burgundy silk hangings for the door and windows amounted to \$48. There were five wicker side chairs at \$8 apiece. These were bought unfinished and painted gray at home to match the bookcases. The lacquer hanging cabinet and nest of tables were purchased at auction at a cost of \$17 and \$12 respectively. The large upholstered chairs were resuscitated from an old family collection and were reupholstered at a cost of \$12 apiece. The rug, which was worth about \$35 new, was bought second-hand for \$13 and dyeing cost \$5. The total, covering additional upholstery materials and labor, amounted to the cost of one of the rare Chinese porcelain vases which decorated the tops of the bookcases, and there were four of them! The creators of this exceptional room were not afraid to use inexpensive furniture when they found it served their purpose as well or better than the more expensive kinds.

Any attempt to make a satisfactory and homelike living-room out of the room provided for that purpose in the type of apartment under consideration, will be doomed to failure if its furniture and furnishings are not selected to fit between its doors and windows, instead of usurping all the available floor space in the

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be removed and with a back screwed in could become a separate piece of furniture.

Originally the dining-room in which this mantel was used had dark oak woodwork and red burlap walls. It was conceived by succeeding occupants as a study in cream, orange, and gray. Its transformation from a somber, narrow room into a bright, cheerful and pleasantly elongated one seemed scarcely less than magic.

The walls were painted delicate cream and divided into large panels with a small orange and gray stencil. The woodwork was white with panels and baseboard a light gray, outlined with a narrow stripe of bright red orange. The furniture was deep cream, upholstered in orange velvet. The hangings, too, were of orange with an embroidered band of gray on green satin at the bottom, and on the stretched valence. Plain filet net curtains, through the edge of which orange-colored wool was drawn, hung to the window sill.

Two little round stands took the place of a serving-table for which there was no room. They were covered with cool little green mats and held bright colored china. White lacquered window boxes filled with English daisies decorated the window sills. The rug, which covered nearly the entire floor, was a mass of plain bright orange.

When the dining- and living-room are closely related, it is a good plan to use the same decorative scheme in both, but with a different emphasis of color. When they are both small it will be found efficacious



TINY APARTMENT-HOUSE BEDROOM IN SALMON, GRAY, AND PURPLE
Aschermann Studio

TO THE
ALABAMA

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to resort to the scheme of treating them as one room described in the tiny apartment of the young married couple. There are many interesting varieties of draw leaf, drop leaf, and folding tables on the market which have the aspect of ordinary center or side tables when not in use and which can be extended to many times their length if desired. Any small side chair will replace the conventional stiff dining-room chair and there are paneled highboys and cupboards which make good containers for silver and linen and which do not look out of place in a living-room. Even if separated by a narrow hall these two small, evenly balanced rooms will provide a more quiet and spacious feeling than two unrelated ones, usually of crowded and conflicting furnishings.

/ The tendency to panel small dark dining-rooms in dark wood is a very general and thoroughly misguided one. It makes the room look many times smaller and many times darker, and it swallows up furniture giving it the appearance of a bulky, shapeless mass. These dark paneled dining-rooms are tremendously improved by several coats of white, cream, or gray paint, and a bright and cheerful atmosphere brought into them which otherwise would be impossible. For the hideous glass domes which are suspended from the center of the room and to which many a proud agent calls your particular attention, simple square or round silk shades finished with tassels can be substituted.

The placing of the piano presents itself as an em-

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barrassing problem in apartment decoration. Of course, if one is preëminently musical, the logical procedure is to convert the living-room into a music room. A shiny ebony grand piano is not an ugly object in itself, but amid a heterogeneous collection of unrelated objects, it looms up gigantically. A very successful music room was created out of an ordinary apartment living-room by building up the decorative scheme around the piano itself and subordinating everything else to the single function of the room. A color scheme of white, black, and gold was employed.

The walls were white with long narrow panels into which strips of oriental embroidery on a black ground was inserted. The floor was black with white fur rugs. The furniture was of black ebony and the upholstery and hangings were in black and gold. The large grand piano melted into the black of the panels, the black of the floor, and the room formed a striking and uniform whole.

If there is an alcove in the living-room it disposes of the problem of the grand piano, but the regulation upright piano which no family seems to think it can do without, although it often is not touched except to strum upon, is an equally weighty problem. It is far from a thing of beauty, and although it does not occupy so much room as the larger species, it seldom takes its place well amid other furnishings. It may seem a tax upon the already very much over worked screen to suggest that it may be used as a means of concealing an

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upright piano when it forms a discordant note in a room, but this has proved the only solution in a number of cases. Mr. Bertram Goodhue, the architect, who, although his apartment was of a large and luxurious type, could find no propitious place for a piano, had a special case built which, when it was closed, looked like a carved cabinet. It might be a good idea for piano makers to adopt his idea. Pianos finished to match the woodwork incased in plain square cabinets can often be fitted into inconspicuous places. Pianos finished in white take their place well against white wainscoting.

An ingenious concealment of that ugly and disfiguring feature, the radiator, often lends much to the unified conception of the room. The simplest way is to throw a piece of fabric over it and set a jar or vase upon it. Another way is to box it over and use a fitted cover of fabric or, if it is a high one, it can be incased in a cupboard with painted wire screening and inside curtains to match the hangings. Sometimes a bookcase or bona fide cupboard is built around this illusionary one. When it comes in front of a window it can often be concealed in a built in window seat or used to form the back of a high bench with a low built in seat. Boxed in radiation, of course, brings about a loss of heat, but apartment houses are usually sufficiently heated so that the decrease will not be a hardship.

For the small dark court bedrooms, light back-

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grounds and space saving devices must be resorted to. They need to be made as compact as a ship's cabin.

If the room is intended only for one person, the problem is not difficult. The bed should be selected with the size of the room in mind. A low posted or couch bed can usually be fitted into the corner and dressed during the daytime in a fitted cretonne cover and pillows. If the room is for a man, an iron bedstead painted green with the framework, just high enough to keep in the bedclothes, and a cretonne cover in a conventionalized bird pattern on a tan or green ground, converts the bed into a sightly and convenient day couch. With this, light yellow walls and woodwork, a chest of drawers painted green with a small unframed mirror hung above it, one comfortable chair upholstered in cretonne and two smaller green painted chairs with rush bottoms, a small green table with a good reading light, and a tan rug makes a very possible bedroom out of one of seemingly impossible dimensions. An oak or mahogany chest of drawers and table can be used in place of painted ones, but they will not usually take their place as well.

If the room is to be used for a feminine member of the family or for a feminine guest, painted peasant furniture with stiff little garlands of flowers on an ivory or light green ground, against the yellow background will be found charming. Instead of the table, one of the new dressing tables with the mirror on a hinged

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REINCARNATION OF AN OLD CITY HOUSE

Color scheme: orange, gray, and blue

By Anton Hellmann

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cover which folds back and forms a flat topped desk, will add a note of interest and comfort. If the decorated furniture is used, the pattern should not be repeated in the hangings and bed cover. Plain yellow, rose, or light green sunfast material, or light silk furnishes a better contrast, and there should be a plain medium green, rose, or buff rug. One does not usually resort to hand decoration for a court bedroom, but any one clever with the brush can copy the stiff floral pattern of the furniture on a narrow frieze, or as the center decoration for self-toned panels.

The only way to make anything like a room out of the small bedroom which has to serve for sleeping and dressing quarters for two people is to employ some modern type of folding bed. The best type is known as the Throop bed. It is a large double bed with a box spring which folds back lengthwise into an inoffensive cabinet arrangement. Between the slender inconspicuous supports curtains to match the hangings can be hung, fastened top and bottom with small rods. It is ventilated through the curtains all day. The framework is entirely of metal and no more comfortable bed exists. The woodwork of this bed can be procured to match your furniture—which should of course be of slender type—and with bright colored cretonne curtains is good to look at. When folded up, sufficient room can be provided for dressing in comfort.

In the more modern type of apartment the long hall is usually replaced by a square foyer which leads di-

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rectly into the living-room and dining-room, while the bedrooms are situated on a shorter hall to the rear. This provides a much more inviting entrance and affords the opportunity of vistas and a greater feeling of spaciousness, although the rooms are often not so large. Practically all the principles which apply to the older type apply to these apartments, also, except that the wide openings between the foyer, dining-room, living-room, and possibly library, necessitates an even closer relation in their decorative treatment. The backgrounds should be of the same value, if not of the same color. All sense of coördination and consequently spaciousness and poise is lost when the walls do not present a unified vista and when one catches a glimpse of one corner of the dining-room walls in dark brown tapestry, with dark oak woodwork, a corner of the living-room with light gray paneling and mahogany, and of the library in green grass cloth and walnut. If the keynote of the decorative scheme is supplied by the gray paneling of the living-room, the adjoining rooms should also be light and the woodwork should be of the same in all. These rooms will always be seen together and they should be planned as one, or at least with a view to supplementing one another.

The adoption of a unified wall treatment for the entire apartment, especially when it is small and compact, is usually the most satisfactory plan. Plain gray walls throughout the whole apartment can be varied

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with contrasting hangings and furniture so that any tendency toward monotony is destroyed, and a pleasant unity and wholeness established.

In the larger and more luxuriant apartments, where two or three ample sized living-rooms are provided, it is possible to adjust the living quarters so that they will more closely fulfil the family needs. When there are all grown ups in the family, especially *débutante* daughters, one may require the largest room for entertaining, and it may be made to take on the character of drawing-room, with a small adjoining morning-room for the daily use of the family. This morning-room is an established English custom and often is the most attractive room in the house. It should be furnished in a fresh and simple style with comfortable chairs, a few small bookcases, and one or two writing tables. It affords a convenient place to entertain informal daytime callers and usually serves all the daytime needs of the family.

Sometimes the largest room will be required for the library, and a small adjoining room can be made to serve as boudoir or study. In this case it should also be furnished in a light and simple manner for daytime use and should contain a day-bed, a writing table, a book case, and comfortable chairs.

An all-year-round country home was created out of an apartment on Riverside Drive in New York city, by furnishing its two large living-rooms, whose win-

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dows afforded a view many miles up and down the river, very much in the manner of an inclosed porch. Furniture of a closely woven, mustard brown wicker was used, with mustard, green, and black cretonne upholstery. The walls were dull yellow and the hangings and rugs green. On either side of the Caen stone mantel in the center of one wall were two yellow lattice work screens over which were trained the trailing vines of ivy plants placed on a ledge above. In spite of all assurances to the contrary the ivy grew and flourished in the steam-heated apartment.

This departure from the stereotyped living-room furniture was exceedingly refreshing and, even when put to formal uses, formed a charming background for the evening attire of guests. Never did the lights of the river appear so mystical and fascinating as when seen from those broad plate glass windows, many floors above the city street, where one lounged in comfortable chairs, placed to afford an unobstructed view, and talked, or became lost in silent wonder as the spirit moved. Day after day the river, garbed in its summer green or winter snow and ice, presented an ever changing panorama which, in its simple and appropriate setting, delighted the eye more than the most costly picture or the rarest tapestry or rug.

One could not very well say that such an apartment was a discouraging substitute for a home. Few homes could compete with the view, or offer surroundings more conducive to its enjoyment, yet of the thousands of

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apartments facing the river this was the only one, perhaps, in which sufficient courage or vision had been employed to utilize to its fullest extent this remarkable advantage.

CHAPTER X

MAKING OVER OLD HOUSES

THERE is a fascination in making over old houses which is seldom attendant upon the planning of new. Thrift is, indeed, the mother of many charming inventions. The presence of the merest outer shell seems to unloose the fancy and suggest liberties which would probably never have been dared or thought of on paper.

For a number of years old houses have been a drug on the market, but with the cost of building soaring skyward and the environs of the city gradually becoming divested of their choice sites for summer and suburban homes, we can no longer afford to consider them as negligible factors. An old house can usually be purchased far below its original cost and far, far below what it would cost to duplicate it in a modern structure. In the country many a fine old house whose excellent state of preservation has been concealed by neglect and by the disfiguring renovations of intermediate generations of owners, is often included gratuitously with the purchase of a fair sized acreage. Some of the most charming modern homes have been achieved through a maximum expenditure of ingenuity

MAKING OVER OLD HOUSES

and a minimum of money upon derelict houses which have frequently been rescued from beneath the very hammers of the wreckers.

On an untraveled road amid the Cantitoe Hills of Westchester County, New York, stood a small house, once the center of a prosperous farm. The subsequent introduction of the railroad at a point a few miles distant, had gradually drawn the farming away from the less accessible districts and this old house remained untenanted for a number of years, finally deteriorating into a temporary shelter for a day laborer's family.

There was not much in the dilapidated exterior of the old house with its ugly sprawling piazza in several stages of decay, to attract the attention of the passer-by, but in the rear a grassy terrace sloped gently down to a small natural lake surrounded by fruit-bearing trees and replenished by a rocky stream which gurgled away into the woods. From the rear, too, one caught a glimpse of the peaks of distant hills above which the glow of the summer sky lingered to greet the stately ascent of the moon. Such a situation was well worth the application of both faith and energy to the restoration of the old house.

To the exterior very few changes were found necessary after the disfiguring piazza was entirely ripped off and the bare stoop covered with an inconspicuous lattice work arch. The piazza had been a later addition, and without it the original lines of the house ap-

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peared surprisingly simple and good. With a smart new dress of white paint and trim green shutters, it once more put up a pleasant and friendly front to the road.

Within, the problem was somewhat more perplexing. A small dining-room and an extremely narrow parlor flanked the dark entrance hall. The whole rear of the floor was given over to closets, a long windowless back hall, and a staircase, necessitating the location of the kitchen in the basement.

In order to provide a more practical and desirable place for the kitchen, the dining-room had to be sacrificed, leaving a single small family room on the main floor. It was found that by taking down the partitions of the closets and cutting three windows in the rear, a goodly amount of space could be added to the parlor and a pleasant nook provided for bookcases and a broad window-seat. By taking down the partition between the front hall and the parlor, also, and allowing the entrance to be directly into the latter, an increase in breadth was gained which very much improved the proportions of the room. Where to place the dining-room was the problem!

By cutting windows in the back hallway and substituting a smaller stairway, it was discovered that a room eight by twelve feet could be obtained. Impossible for a dining-room? Perhaps, but in this particular case it turned out to be the most charming room in the house.



DINING-ROOM OF MADE-OVER HOUSE ILLUSTRATES THE POSSIBILITIES OF AN 8 x 12 FT. FLOOR SPACE

UNIVERSITY OF
CALIFORNIA

MAKING OVER OLD HOUSES

Upstairs, the three bedrooms were left as they were and a modern bathroom installed.

In decorating and furnishing all precedent was cast aside. The aim was toward a modern, tasteful, refreshing, and livable home to be attained as simply and inexpensively as possible. The result was little less than magic.

The floors whose old boards were too worn to appear well, were covered with heavy plain brown linoleum, shellacked and waxed, producing much the same effect as wood and very easy to be kept in condition. The walls of the dining-room and living-room were stippled with water colors on a neutral tinted paper, taking away the hard flat effect and lending to the backgrounds a luminous and atmospheric quality.

The living-room was treated in various tones of yellow. The neutral yellow wall-paper was stippled first with light brown and then orange water-color. The woodwork was all bright yellow including the bookcases and the built-in mantel, over which hung an old time oblong gilt mirror with three divisions.

Two oblong tables were placed parallel at opposite sides of the wall. One was Jacobean in design and the other Italian, and both were made out of ordinary white wood by a local carpenter after the design of the owner and stained English-walnut color. Two large lamps with pottery bases and homemade shades of plain brown paper yellowed with water-color and

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touched with blue and purple rested upon them. The chairs were simple English rush-bottoms with the exception of one arm-chair upholstered in brown velvet. The cushions and pillows of the window seat were, also, of brown velvet. The curtains were yellow sunfast and the rugs were of an inexpensive variety dyed a dark brown. Two vases of rich Persian blue pottery and a few sepia prints completed the decoration of this thoroughly original and delightful room.

The grayish blue wall-paper of the diminutive dining-room was stippled first with dark blue water-color and then light green, producing a shimmering blue-green resembling the waters of the Mediterranean. The woodwork, including the built-in dresser at one end and the tiny partially visible staircase at the other, was painted a bright apple-green with ordinary house paint. This produced a superb effect against the brilliant blue wall. When the mistress of the house consented to an eight by twelve foot dining-room she, of course, foresaw the impossibility of a regulation dining-table, but was little daunted by it. A refectory table seven feet long and two feet wide was introduced, with a bench against the wall, so that the diners could sit facing the windows which overlooked the charming rural vista. Two green rush-bottom arm-chairs were stationed at either end of the table when needed. All the serving was done across the table. This table was also made by the local carpenter and

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lacquered a bright light green. No cloth was used and it was rubbed daily with cotton seed oil.

The curtains were the coarsest square mesh cream-colored scrim and a small deep sea-blue rug was used on the linoleum floor. Coarse Italian linen served for napkins, sometimes combined with Armenian lace. The tableware was inexpensive Italian pottery, costing twenty-five cents a plate.

Six or seven people could be seated comfortably along the one side and at the end of the seven-foot table and served with ease across its two-foot width, and there was plenty of room left to pass in front of it and on its sides. Thus, through a little thought and ingenuity, the seemingly impossible was not only rendered possible, but made delightful.

Ascending the tiny staircase at the end of the dining-room, one entered the upper hall, whose walls were covered with bright yellow and white striped paper. On the right hand side was a gray, blue, and rose bedroom. The walls were papered in warm gray, the dressing table, bookcase, bed, and writing-table were of gray painted wood. All the furniture for the upper floor had been bought unfinished and painted at home. The rugs were a deep rose and the cretonne hangings and upholstery were of a blue and rose all-over floral pattern. Rose silk shades covered the lighting fixtures above the dressing-table and bed. This room opened upon a veranda which was fitted for a sleeping porch with a gray couch hammock and gray wicker

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chairs upholstered in rose, thus carrying out the color scheme of the room.

On the left side of the hall one entered a gray, rose, and violet bedroom. The walls were gray, the wood-work and furniture violet, the shades and hangings of a charming violet rose, and the rug violet.

The third bedroom had yellow walls, yellow furniture, and green and yellow chintz upholstery and hangings.

One carried away from the little house the impression of a richly colored jewel lying in the midst of the green Westchester hills.

The conditions encountered in this dwelling are typical of those met with in many other old houses. Hideously ornate or straggling piazzas were frequently added long after the house was built and the interiors divided into numerous small rooms instead of the few large ones which had been the original conception. Sometimes pillars supporting overhanging eaves or attic roofs can be substituted for the piazza. Often the addition of a wing and a pergola will supply the architectural deficiencies caused by its removal. The addition of two wings flanking either side of the original building has transformed many a prim New England farmhouse into a low, rambling and exceedingly picturesque modern home.

The cutting of casement windows in some of the large windowless expanses of old houses has an excellent effect both upon the interior and exterior appear-

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ance of the house. Inside, their square or diamond-shaped panes have a real decorative value and when framed with bright colored hangings and a comfortable window seat, make fascinating nooks for reading or lounging. Outside, they make the best possible setting for window-boxes and lend themselves well to bright painted framework. A white painted house with green-framed doors and windows is always a refreshing spot in a landscape. Green houses with white trimmings are also interesting, or brown with bright orange.

Old frame houses are often shingled over, or plastered to give the effect of concrete. Canvas has been found an excellent and inexpensive method of transforming the exterior. If this is used, wood boarding in vertical panels is a good means of tying the upper and lower stories together. Lattice work and vines can always be resorted to and, if consistent with the character of the house and its surroundings, are perhaps the most effective of all.

Modern landscape gardening has proved a great boon in the making over of the exteriors of old houses. Trim lawns and shrubbery and symmetrical and well groomed approaches are magical transformers. On the grounds of Ramenessin Farm in New Jersey there was a wonderful old box hedge, planted diagonally across the front lawn, which made an orderly approach impossible. Old and experienced gardeners shook their heads when the mistress undertook its transplan-

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tation, but it was moved, with the help of a day laborer, to either side of the central path without the loss of a single bush.

Inside the house which is to be made over, the first concern will be the judicious removal of partitions, so that rooms of good location and proportions for comfort and decoration will be obtained. The entrance of many old houses is into a small box-like hall, leading on one side into a front parlor and from there into a back parlor; and on the other side into a small front room and then into the dining-room and kitchen. Such an arrangement can usually be replaced by three house-deep rooms—a drawing-room or library, a living-hall, and dining-room—by taking down the partitions and dividing the frontage into three equal portions and allowing these divisions to extend all the way to the rear. Instead of the front and back parlor there will be a single room, narrower because some of its width must go to the making of the living-hall, but long and with windows looking out of doors at both ends. In the same way the two or three rooms which extended on the other side of the hall will be converted into a single narrower but longer expanse which can be divided between dining-room and kitchen, or be employed solely for the dining-room, having an addition built on for the kitchen in the rear. The stairway will come down the center of the living-hall, and all three rooms can be thrown open affording the impression of spaciousness, with interesting possibilities

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for vistas and the exercise of hospitality. Where the grounds or gardens are equally pleasant in the front and rear of the house, this arrangement of house-deep rooms will be found exceedingly pleasant.

A fine old manor-house on Long Island, which has recently been reclaimed, received the name of "Topsey-Turvey House" because of the peculiar arrangement occasioned by a narrow and obstinate entrance-hall which seemed to oppose an insurmountable barrier to a well-proportioned living-room. The problem was finally solved by turning the staircase around so that it was reached from the back of the house instead of the front. This allowed the entire front of the ground-floor to be given over to the living-room which was forty feet long and twenty feet wide.

The back hall led from the stairway to what once had been the back porch. It was replaced by a flag-stone paved court which was shaded by an awning and used as a terrace. The front veranda could only be entered by the French windows of the living-room, and had no steps. The driveway led to the side of the house where one entered through a porte-cochère into the sun-parlor, or continued around to the terrace entrance in the rear. The kitchen was in a separate wing built off from the dining-room and the drying yard was concealed by a high privet hedge. The back terrace overlooked the garden and fulfilled all the functions of a front porch, but insured greater privacy and protection from the dust of a well-traveled auto-

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mobile road. The entrance through the sun-parlor, or vine-covered arbor, was counted by many as one of its chief charms.

The walls of the living-room were mulberry, the ceiling was oak beamed as it had been originally with a later covering of plaster removed, and the old floor was left as it was and painted a deep purple. A large Caen stone fireplace was built in the center of the wall opposite the front windows and this was tinted a deep ochre—a delightful touch with the mulberry walls. Oak bookcases balanced each other at opposite ends of the room, as also did two long oak tables placed parallel to them, and several high-backed oak chairs. Two large oak settles flanked the fireplace. There were several large chairs and a divan upholstered in purple velvet, and one large chair upholstered in deep crimson brocade. Two narrow settees under the windows were covered with orange corded silk cushions and the shades for the side bracket lighting fixtures were of orange silk. The shades of the two floor lamps placed on either side of the mantel were composed of equal sections of orange, purple, and crimson silk, and were edged with a variegated fringe composed of the three colors. The two lamps on the tables had mirror black bases and shades of black, orange, and rose silk, shaped like Japanese pagodas. Three large plain burnt-orange rugs were placed upon the purple floor.

The character of this room was essentially that of a formal living-hall, and it was used exclusively for



INTERESTING TREATMENT OF ALCOVE IN OLD-FASHIONED CITY HOUSE MADE OVER

By Anton Hefmann

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Alphabetic

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that purpose. When one came down the stairway which led to the rear of the house, one entered on the left into the large sun-parlor used as a reading- and writing-room and informal living-room, and on the right into the dining-room.

The sun-parlor had gray walls, a green painted floor, and red and green chintz hangings. Three little green writing tables stood out from the wall on one side and at each was placed a green painted desk chair. Each table and chair stood on a small oblong scarlet rug. The easy chairs and couch were of gray wicker upholstered in red and green chintz. The magazine rack and small reading table were painted bright scarlet, and green window boxes with red geraniums were arranged in the windows.

The dining-room also had gray walls. Its floors, were painted a mustard brown, its hangings were orange and black chintz, and its furniture unpolished oak. A long narrow sideboard with carved panels occupied one side of the wall. The table was oblong with a curiously inlaid top, and the chairs had slender carved backs and rush seats.

The addition of extra bedrooms or guest rooms is often accomplished in novel ways in made-over houses. In one case a stairway landing on the second floor was utilized. A row of small casement windows was cut into the blank wall in the rear and with the addition of a few feet of the back hall allowed a pleasant little room of fifteen by nine feet. A couch was placed

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across one end and a green side-table with an oblong mirror above it took the place of a bureau or chest of drawers at the other. This was suitable either for a man or woman guest. An ample green-painted wardrobe with drawer space supplied the lack of a closet, and there was also a convenient little green writing-table. The bedcover and casement window curtains were green and yellow figured cotton, the walls were deep buff, and the floor terra-cotta with two bright red and green oval braided rugs. There were flower pots on the window ledge and the little room was solicitously comfortable besides being charming and naïve.

In another case, where the host had many bachelor friends, the only available place for an extra bedroom for the bachelors was on the top floor in a small space where there was a dormer window, but where a projection at one end arose three feet above the level of the floor. The space was not large enough to ignore the projection and the problem was finally solved by building two bunks lengthwise on top of it. With the addition of the framework, the springs, and mattress the beds were about four feet from the floor and were reached by three broad built-in steps. The walls and woodwork of the room were pure white. There was a black chest of drawers, a small black writing table, a white built-in wash stand with a coarse peasant ware bowl and pitcher, two small black rugs, and bed covers of a stunning black cretonne with touches of red

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and green. These quarters proved a powerful magnet for blasé city bachelors.

The problem of providing adequate closet space in an old house is an important one. One good method of disguising built-in closets is to make them in the form of cupboards with small glass panes in the top of the doors, behind which can be hung curtains to match the hangings of the room. These are much more sightly than the usual clumsy built-in wardrobes reaching to the ceiling.

Many old houses have alcoves adjoining the bedrooms, and these alcoves can often be used to form separate sleeping- and dressing-rooms, allowing the main room to be used as a sitting-room. The bedroom alcove in one old house was papered in a smart green and white paper and two square posted white iron beds, a white chest of drawers, and two small chairs placed in it. It was separated from the main room by gray linen curtains lined with green and could be cut entirely off from it in the daytime while affording the use of its ventilation and space at night. The main room was used as a study and sitting-room and was pleasantly conceived in gray, green, and violet.

Great results can be accomplished by a decorative regeneration of old houses without any structural changes at all.

A house which is put to hard and conscientious family service should be thoroughly renovated at least once every ten years. This does not mean casting out all

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the old things and introducing new, but a freshening of the old and bringing up to date. People who have lived for many years in the same place and amid the same surroundings often do not realize what a dingy and somber cloak time casts upon material objects, and how this unconsciously affects the spirits of the family and especially of the younger members, who are continually contrasting it with the outer world.

Ten years are usually required for a revolution in the cycle of taste in decoration, so at the end of that length of time one is sure to meet with new and invigorating influences.

When the renovation of to-day is undertaken, all the walls should be scraped of their floral and tapestry paper. The downstairs rooms should have either gray-painted walls, paneled with simple wood moldings painted the same color, or with lines of a contrasting shade; or rough paper of some medium positive tone. Red, royal blue, and brown should be tabooed—they belong to the taste of a past age. Dull yellow, light red orange, cadet or sea blue, mauve, apple or spring leaf green afford backgrounds more in keeping with the modern spirit. If the choice of colors for the adjoining rooms is regulated by the deductions of the Taylor Color Chart, harmony will be insured.

Except in very large rooms natural oak and mahogany woodwork should be painted either the color of the walls (which is best when the furniture is large and the room small) or a uniform cream or gray

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throughout the house. This applies to wood-paneled dining-rooms and libraries. Very few generally good decorative effects can be obtained with a dark wood background in a small room. Paint will not injure your hard wood. In fact, it helps preserve it. Its natural finish can be restored again if desired at any time by paint remover, sand paper, elbow grease, and varnish.

Ceilings should be tinted a lighter shade of the walls, and the floors, if too far gone to be shellacked, can be painted or stained. If the ceilings are very high they can be brought down by bringing the ceiling tint to about two feet below the ceiling line and finishing with a narrow dark molding. A wainscoting of grass cloth or darker paper paneled with wooden strips and reaching about five feet is also a very good method.

If you do not wish to invest in new lighting fixtures, paint those you have the color of the room and make new silk or parchment shades.

Have your old carpets and rugs dyed a deep shade of the wall or of the predominant color which is to be used in the decoration of the room, or woven over into Fluff Rugs in pleasant shadings.

These Fluff Rugs are, indeed, a remarkable re-discovery and provide excellent modern floor coverings from worn-out carpets. It is an old hand-weaving process which our grandmothers used, but perfected by modern machinery which makes a thick, even texture possible. Two dominant colors of the old carpet, pro-

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vided they are good and harmonious, can be woven together and a third and fourth used in the border. This gives a neutralized mixture of colors but it usually takes its place well on the floor. The materials, however, can be dyed before or after weaving and any desirable combinations of colors procured.

An interesting incident is related in connection with some old carpet sent down to a New York concern to be woven into Fluff Rugs from an old church in New Hampshire. Instead of replacing the old carpet with new, or attempting to use the Fluff Rugs, the Ladies' Auxiliary auctioned the made-over rugs off at a fair and obtained almost enough money to re-decorate the church.

Either remove your pictures from their tarnished gilt frames and fit them into panels over the mantels and in the walls, or refinish your gold frames by applying shellac and powder them with dust strained through a cheesecloth bag. The dull gold then may be touched up with colors dominant in the picture. Successful frames have been made by removing the outer frame entirely and hanging the picture framed in the narrow slip which comes next to the glass. Unframed canvases often afford very interesting decorations for walls which provide a good background color, but a few go a long way. Try to influence your selection of pictures which are to be re-hung by artistic judgment instead of sentiment.

When you have worked down to the furniture it

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will first be necessary to undertake a thorough elimination. This also applies to bric-a-brac! Try to select each piece of furniture with some definite place or function in view. It will be found that a second-hand dealer will usually give you enough money for some of the larger and more unwieldy pieces to have substitutes for them built in, and through this means space will be saved and the aspect of the room greatly improved. Plain shelves built in by a carpenter and stained or painted take their place much better against the wall than the huge pillared glass-doored bookcases of old. Window seats and fireside settles can be made to take the place of sofas which are expensive to re-upholster and usually difficult to fit into small rooms.

Pack away your old lace curtains and replace them with plain cream or gray scrim or casement cloth. Put up bright modern linen, chintz, or cretonne hangings.

Without a very large outlay, the whole face of the house will be changed, and gradually, by impressing upon the members of the family the desirability of house-gifts for family celebrations, bit by bit the enlivening touches may be acquired.

The most difficult of all old houses to regenerate is the narrow city house with its two long narrow rooms to a floor, dark hallways, and narrow flights of steps. One's spirit droops before the family-rooms at the top of the stairs are reached and it needs strong and positive decorative effects to revive it.

The regeneration which was accomplished in the

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living-rooms of one old house in Washington Square shows the willingness even of such rooms as these to respond to proper treatment.

The upstairs front room was long and narrow with a small alcove. The house had been a very fine one in its day and possessed beautiful oak trim with hand-carved corner insets. Its mantel was of real marble and fortunately of an unostentatious character. Can you picture this room in its mid-Victorian garb before the regeneration? The mantel was draped in a Persian scarf, the walls covered with a great patterned paper and replete with oil reproductions in massive gilded frames. The floor rejoiced in an elaborate Wilton carpet and the heavily stuffed furniture was upholstered in faded plush. The windows were festooned in brocade, edged with tassels, completely concealing their fine wood trim.

In the regeneration floor, walls, woodwork, and ceiling were painted a pure gray—the floor several shades darker. Plain scrim curtains were hung at the windows with hangings of thin orange silk inside the trim. Side brackets with electric lights were substituted for the old fixtures and the shades for these were made of plain shirred gray silk lined with orange. There were no chairs in the room, the Bohemian dwellers preferring to use the floor and couches. One couch placed against the windows had a cover of blue and gold woven silk and plain pillows of blue, orange, and rose violet. Beside it was placed a low table with a samo-



THE TABLES WERE MADE BY A LOCAL CARPENTER AND THE CHARMING READING NOOK WAS
FORMED BY CUTTING WINDOWS IN THE BLANK WALL OF AN OLD CLOSET

to your
attention

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var and smoking outfit, and on the floor a low stand for newspapers and magazines and a huge copper flower bowl. On either side were tall copper candlesticks with long wax candles, one resting on a tabourette and the other on the floor. At the opposite side of the room was another broad couch with an orange cover and blue pillows. The alcove was, of course, treated the same as the main room and its furnishings consisted of a couch with a blue and gold cover and a single dull rose violet pillow. Above it an unframed decorative painting was hung and in the window stood a small table with a rose antique glass decanter which was a charming touch repeating, as it did, the tone of the pillow on the couch. The center of the room was absolutely clear and the gray painted floor was bare except for three small rugs in front of the couches.

CHAPTER XI

THE COUNTRY HOUSE

A GENUINE love of nature, and a growing interest in outdoor games and sports, has gradually undermined the formal character of the old-time country house. The realization of the fact that the country is the place for rest and relaxation, for simple joys and simple life has crept into the modern conception of the great manor house and villa, as well as the tiny cottage and bungalow.

The chief charm of the country house lies in its utilization to the fullest extent of the out-of-doors as a background both for its exterior and interior setting. The time of the transplanted, flattened, and spread-out city house set down haphazard somewhere in the country is passed. We see fewer and fewer of the old tall, spare houses perched gauntly on top of a treeless hill, or the low rambling ones striving vainly to crane their stubby necks above the brow of the hollow. American architects are beginning to adapt the country house both in line and material to the character of the surroundings. In California and some of the Southern states they are even going so far as to enliven the exteriors with touches of pure color transforming them

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into an integral part of their vividly colored environment.

To bring the out-of-doors as much as possible into the interior of the house, the rooms of the ideal modern summer country house are conceived as a series of enclosed porches. Each room is equipped with rows of plain glass sash or casement windows which put it into intimate touch with the immediate grounds or garden; or with long French doors opening out upon small balconies or upper and lower verandas; or with large plate glass windows which frame wide vistas of the adjacent country. The walls act merely as a setting for the landscape visible through their many openings, and the furnishings become a means of insuring the completest enjoyment of it.

An appreciation of the important influence which windows exert upon the decorations of the room inspired Mr. Irving Gill in his unique home on the Pacific Coast to leave the walls dead white and to rely upon the prismatic reflection of the windows to provide their ever shifting and changing colorings.

Obviously heavy furniture, elaborate draperies or rugs, and countless trivial decorative objects would be out of keeping with the natural backgrounds of which these rooms are so largely composed, so their furnishing has come to resemble more and more that of their prototype the enclosed porch. Light green, blue, or gray tinted walls are used and crisp light woodwork. The furniture is usually painted wood, reed, or willow,

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hangings and upholstery of light silks, cool awning stripes, or garden cretonnes, and floor coverings of simple rugs or matting.

All country houses, however, are not endowed with three or four sides of view. Most of them consider themselves fortunate if they are blessed with one, and that one usually has to be artificially created with a garden. This makes it all the more important to utilize this one side to its utmost capacity. On this side should be located the outdoor living-room, the sleeping porch, and some provision for an outdoor dining-room—essentials without which no modern country-house is complete.

The nature of the outdoor living-room depends to a great extent on the plan of the house. It may be an open or glass-enclosed porch or veranda. But it may, just as conveniently, be a loggia, terrace, garden nook, or a room in the house proper equipped with large removable windows. Whatever its nature, the principal point is that its location should take advantage of the grounds or garden, and not expose it to the dust and lack of privacy of the road.

The regulation front porch is usually desirable for this reason for an out-of-door living-room. Some of the modern builders of suburban houses have at last awakened to this fact, and are placing the living quarters in the rear of the house and the kitchen and servants' rooms facing the road or street.

A large open porch overlooking the lawn or garden

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can be converted into a thoroughly delightful outdoor living-room. It should be supplied with awnings, green and white, or yellow and white striped, preferably. The furniture, consisting of tables, book and newspaper racks, and comfortable chairs must be substantially constructed to withstand wind and weather. Heavy wicker is the best and it may be obtained in attractive two or three color combinations, or in good plain shades, with seats of contrasting denim, burlap, or canvas. Cretonne is not practical as unavoidable wettings soon give it a washed-out appearance. Be sure that the furniture is finished with weather-proof paint. Couch hammocks are popular porch accessories, but they should be located, if possible, in an ell of the porch and used for reclining. Crex or wool rugs, flower boxes, hanging fern baskets, bay trees in tubs or plants in pottery jardinières complete the necessary equipment.

The glass-enclosed porch can be treated somewhat differently. It ensures sufficient protection for the use of a lighter type of furniture and upholstery of chintz or cretonne. A couch and bookcases may be added to the furnishings. Casement cloth curtains should protect one's eyes from the glare of the glass, and there should be outside awnings, or inside shades of painted bamboo, silk or cloth. The broad kind which pull up in festoons are very decorative. They are best in pongee or rajah silk, or mercerized tan cotton material. The walls of the house are often covered with lattice

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work painted the same color as the porch, and much of its charm is dependent upon green growing things. By the addition of steam heat or an open fireplace its use can be greatly extended and it may be employed as an all-year-round breakfast-room insuring comfort in all weathers.

The loggia, or open gallery common to stone and stucco houses, may be converted by the use of French windows and concrete or painted iron furniture into an interesting outdoor living-room. With frescoed walls, white marble columns, a black and white marble floor, orange velvet upholstery and a small fountain in the center surrounded by greens, it can be made to rival the attractions of many of the rooms indoors.

The terrace is the Englishman's porch. It is usually located between the wings at the back of the house, overlooking the garden. There is always shade to be found at one end or the other, but it is also provided with awnings fastened to the back of the house and a large French umbrella placed above the table. Decorated with numerous small bay trees and garden pottery and furnished with bright painted Windsor chairs, it has many fascinations and offers an excellent substitute for an undesirably located porch.

One may also replace the front porch living-room with a garden nook. Shade and shelter are offered by an attractive pagoda tea-house or a vine-covered arbor. Hammocks may be hung from the trees and garden furniture placed around them. There is no more de-

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lightful place for serving tea than the garden, and if the tennis courts are adjacent, its popularity will be established. Posts with swinging iron lanterns are necessary at night, and low stone walls and a small formal flower garden lend additional attractiveness.

A very comfortable all-year-round living-room was constructed in one case on the roof of a one-story wing. No other space was available. It had a green cement floor, a glass roof, and gray cement side walls with enormous sliding windows which were thrown wide open in summer and in winter covered with heavy curtains. A brick fireplace was built in and there were many growing plants and window boxes. The furniture consisted of oak bookcases, a large oak reading and writing table, a wicker couch and comfortable wicker chairs.

The "built-in" outdoor living-room, though paradoxical in name, is gaining favor for the all-year-round country-house, especially when it is necessary to economize on space. The space which would have been consumed by a veranda and indoor living-room are thrown into one, making a single spacious room open entirely on three sides and sometimes partially on a fourth, and equipped with great removable windows. This provides all the comforts without any of the discomforts of a veranda in summer, and with an open fireplace or steam heat affords a larger living-room for the winter than could otherwise have been obtained.

One of the most successful living-rooms of this type

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was a later addition to a small country house. It occupied the ground floor of an entire wing twenty feet wide by twenty-four feet long. It was arranged with large sixteen-paned removable Colonial windows on four sides, and was reached by descending three steps from the little reception-room, from which it was separated by double glass doors. The second floor of the new wing was utilized for an extra bedroom and bath and a little stairway led up to them from the living-room.

The walls were of plain pine boards stained gray and covered over with a green lattice. There was a beamed ceiling stained brown and also a brown stained floor. At one end an enormous brick fireplace was built flush with the wall and grouped around it were a low fire bench and settle and a small oblong table. They were made by a carpenter out of pine boards and stained a walnut brown which was waxed into a soft, dull finish. A little further back from the fireplace were three large wicker chairs painted green and upholstered in a peacock design India print on a sea-blue ground.

A seven-foot table stood in the center of the room. It was stained to match the other pieces and held two lamps with wicker shades lined with orange silk, books, and pottery bowls of yellow and greenish blue. There were two other tables in the room, one a little round green writing table tucked between the windows at one corner, and the other a wicker hourglass tea table at the

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opposite end of the room. Facing the windows which overlooked the lawn was a commodious steamer chair of wicker and two hour-glass chairs of bamboo upholstered in the green and blue print material.

Two large homespun rugs of tan with brown borders covered the floor. These were woven to order at a very low price by the members of a Pennsylvania religious sect. At the windows were fish net curtains and green sunfast hangings. In the summer time there were flower boxes with pink geraniums under the open windows, and the large pottery bowls held blossoms or greens all year round.

Outside this room was a narrow uncovered porch facing the lawn and known as "the deck." Here breakfast was served every pleasant summer morning, and afternoon tea all through the spring and fall.

Is there anything which can give as much zest to a meal as the open air? One finds throughout all the small European towns and villages, practically every family with a scrap of a lawn or a garden, taking their daytime meals in vine-covered arbors attached to one side of the house. Americans are somewhat more reticent about dining in public, or more particular about having their food served hot. Luncheon or supper on the lawn takes the form of an occasional treat greatly relished by the younger members of the family. The dining-room of the country house, however, should aim to bring as much of the outdoors inside as possible. Its ideal location is directly off the veranda and sep-

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entre-nous breakfast service. When set for luncheon or dinner a large-sized oblong top was brought out from the pantry and placed upon it. Instead of a sideboard, a long narrow table of black wicker was used with a large mirror reaching to the ceiling set into the wall behind it. There were white lacquered wire plant stands in the windows with little pockets in the sides for trailing plants. Two white lacquer flower baskets stood on the side table, and a combination fruit dish and greenery in the center of the dining-table. Between meal times it was filled with glass fruits.

The electric lights in the ceiling had unusual long pointed shades finished with a tassel. They were of silk Batik in red, orange, green and black, and the little shields for the side brackets matched them. When in repose there was nothing about the room which marked it as a dining-room, but when the table was set with its buff and green linen cloth, its amber glassware, and its dull red bordered service plates, the surroundings adjusted themselves equally well to its use as a dining-room.

An attractive dining-porch was constructed in the rear of one country-house overlooking a deep wooded gorge. The dining-table and chairs were stained and decorated at home with stiff nosegays in decalcomania, that simple process of transfer pictures reminiscent of childhood days, and covered with sturdy weather-proof varnish. It made interesting dining furniture for



VIEW OF FIREPLACE IN OUTDOOR LIVING-ROOM
Home of Jeanne Durant Rice



VIEW OF OUTDOOR LIVING-ROOM
The windows are on four sides and are removable
Home of Jeanne Durant Rice

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pleasant weather and did not weigh upon the mistress's mind in case of rain or storm.

The library of the country house is not one of its less important features. In times of complete bodily and mental relaxation following brisk physical exercise, or on the long dull rainy days of the spring or autumn, there is nothing so delightful as curling up in its quiet and refreshing seclusion with a book or magazine. The library should be located in a shaded part of the house. Can you not picture such a room with a large brick fireplace and that important library asset, the clock, perched on the simple white mantel? There would, of course, be two large winged chintz-covered chairs drawn up to the fender. The built-in bookcases might be white and the walls above them covered with a stiff, small, floral-patterned paper or fine paneling with prim stencils. There would be one or two writing tables and a broad window seat with comfortable upholstery—for those who have once tasted the charms of reading in a window seat will seldom be appeased with any other substitute.

The indoor living-room is beginning to give place in larger country houses to a simple drawing-room, and in the smaller ones to the small reception-room. These rooms are furnished very differently than their city prototypes and fulfil a vital function—that of cool and refreshing hospitality. The best results are obtained through a restrained selection of furnishings and a simple and naïve use of color.

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of the furniture may be decorated with small conventionalized designs, the stencils for which can be purchased in an art store, or just a plain band of a contrasting color stenciled on.

The details should be worked out carefully. The shades for bulbs over dressing tables, or the shades for side-brackets and candles afford the opportunity for daring and often wonderfully good results.

We cannot drop the subject of bedrooms without considering the sleeping porch, that important adjunct of the country house. The old sleeping porches used to resemble the contagious wards of a sanitarium, with their white iron cots and sparse furnishings. To-day many of them are as fully equipped as an indoor bedroom or outdoor living-room.

The modern ones are enclosed in glass. They are located, whenever possible, on the shady side of the house. By using couch hammocks instead of beds, or concealing the small iron cots behind a screen, they may be made to serve both as sleeping porches and morning living-room. One unusually attractive porch put to this service had violet striped awnings and white couch hammocks with violet denim upholstery. There were two white wicker stands with violet cretonne covered boxes which served as bureaus, and above them hung little oval mirrors framed in puffs of the cretonne. The framework of the windows, which were arranged to slide back and forth and protect the porch from wind and weather, was painted gray and

By Paul Zimmerman & E. N. Aschermann

70. 1984
SUBPOENA

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there were violet rugs on the floor. The furnishings also included a white wicker sewing stand, a large white wicker chair upholstered in violet and with deep pockets for books, a white wooden bench, and three small white chairs decorated with a violet motif copied from the cretonne.

One important point of the country house usually overlooked is some provision for lighting in summer. When sitting indoors or on the veranda on a hot summer night, gas or electric light attracts insects and is heating. It is much pleasanter to have a low flickering glow lighting up people's faces or shedding its subdued light through the windows. Utter darkness is not conducive to alertness and yet many people choose it rather than the evils of gas or electricity.

Candles are always a good summer illuminator, and there should be plenty of candlesticks in convenient places. Another excellent method is the use of night-lights in glass bowls set on little teakwood stands. Covered with rice paper shades or left without, they will be found to shed a pleasant glow, very grateful on a warm summer night.

CHAPTER XII

NEW ENVIRONMENTS FOR OLD FURNITURE

OLD" applied to furniture is an ambiguous adjective. It may refer to style, actual or relative age, or state of preservation. Age may be its most vaunted merit, or merely a means of excusing its deficiencies until better can be acquired. In either case, a new environment often leads to the discovery of new charms or undreamed of possibilities.

A young woman with an independent nature and artistic spirit fell heir, through the decease of her uncle, to a large city house furnished with massive and heavily carved Old English and Italian furniture set amid the usual somber surroundings. At first she vowed she would never live in the house, declaring the very thought of it gave her the "creeps." Later she decided to clear out all the "awful old things" and furnish it anew. But when she came to consider each piece individually in order to set its valuation and determine where to dispose of it, she began to see that they were really of exceptional beauty and well suited to the character and proportions of the house. Also she learned that they had been purchased at the height of the "carved oak" craze and as its popularity had waned

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in favor of mahogany, she would probably be able to get very much less than had been paid originally and considerably less than the pieces were worth. Against this her independent spirit and her practical New England conscience rebelled, and she began to set her wits to work on the matter, gradually coming to the conclusion that it was the dark walls, the heavy draperies and rugs, and the dingy old tapestries and paintings that gave the house its gloomy and churchy atmosphere, and that the old furniture might appear quite jolly amid modern and cheerful surroundings.

She turned her attention first to the dining-room. The oak paneling was scraped and painted a yellowish green. The cumbersome dark blue and red brocaded draperies were exchanged for straight unlined hangings of violet poplin with a self-toned satin stripe, upon which was appliqued a band of orange. They were made so that they could be pulled entirely across the windows at night and shoved far back in the daytime allowing all the available light and sunshine to filter through the fine yellow scrim curtains, which replaced the old filet lace ones. Upon the floor a rug with a plain violet center and a brown and tan border which seemed to melt away into the parquet floor was used. Upon this foundation the carved furniture seemed to rest solidly. The oriental rug which had been used previously, with its many sections of colors and intricate design, had always appeared in perpetual riot with the elaborate design of the bulbous supports of the

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furniture. Already the entire aspect of the room was changed.

The next step was to clear the sideboard of its impressive silver which was placed in a small wood paneled cabinet taken from another part of the house and set inconspicuously against the wall. Upon the bare sideboard was placed a long runner of modern orange tinsel brocade left unhemmed. In the center stood a creamy Italian majolica boat-shaped comport filled with majolica painted fruits, and, at either end, amethyst glass candlesticks with yellow candles. A fitted cover of the same material rested on the table and in the center an amethyst glass flower bowl. Bay trees in deep yellow tubs stood on either side of the severely plain mantel and there was a marvelous Chinese bird cage which housed a whole family of canaries, set amid the rubber trees and ferns in the bay window.

All the formidableness of the furniture was gone. The light yellow green walls acted as a foil to the excellence of its lines and the mellow tone of the wood. The violet supplied the necessary depth and richness to the decoration, and the yellow the brightness and life. The exquisite but simple treatment of the sideboard and the joyous note of the bird cage made it a human and gracious place. Few who saw it in its new garb failed to remark about its cheerful atmosphere and the "superb" furniture which had always been taken very much for granted before.

The scheme for the living-room, the rejuvenation of

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California

TO YOU
ANTHUSIA



OLD ITALIAN FURNITURE WITH MODERN BLACK-AND-WHITE VELVET UPHOLSTERY AND
MODERN BATIK WALL HANGING

By Anton Hellmann

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which Miss Evans undertook next, was evolved quite accidentally. Its walls had been covered, above a three-foot wainscoting, with thick brown tapestry. She was firm about its removal, but undecided what to replace it with, until she discovered that the walls beneath had been left in unfinished plaster and, due to some peculiar cause, the fabric had tinged them with yellow. Before the tapestry had been entirely removed she perceived that sections of the brown tapestry on the yellow background was exceedingly attractive, and that led to the idea of hanging some of the tapestry panels loose on the rough plaster walls which were given a good coating of yellow.

Under opposite panels of tapestry were placed two of the great carved Renaissance chests and upon them long, slender strips of turquoise blue silk and tall brass candlesticks. The high-backed carved Italian chairs fell heir to orange velvet seats, while the dull red and blue upholstered ones were left as they were, their somber tones affording a pleasing contrast to the light background and the orange and turquoise of the decoration.

In place of the heavy brown velour hangings, burnt orange curtains of raw silk were used and were, also, made to pull clear across the windows when desired. The oriental rugs were replaced with a plain black carpet. The room had both vitality and character, and touches of charm were added in the deep blue Bristol glass and the orange glazed pottery of the

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mantelpiece and table. Each piece of furniture added a significant contribution to the beauty of the whole.

There are many delightful modern backgrounds for good oak and mahogany furniture. Turquoise blue, orange, yellow, or yellow green, are excellent with oak. A warm gray background was used with interesting results in one case, and the Italian square-seated oak chairs upholstered with black and white striped velvet. Black and white silk Batiks in decorative compositions supplied the final "note moderne." Yellow and blue striped hangings are attractive with oak—or yellow and black, if the oak is dark, is very striking.

If your furniture is good it must be made important, and not become lost against a heavy background, or one cluttered with distracting objects. Every care should be exercised to bring out the beauty of the lines and both background and upholstery should be selected to bring out the beauty of the wood. Every piece of furniture made from carefully selected and finished wood has a peculiar cast of its own. Often the best color to bring out this individual cast cannot be determined without experimenting, and a very good way to build up a color scheme around beautiful pieces of furniture is to try them against various pieces of colored silk.

When vivid colors appear pleasant against the wood, one should use them in the table strips and upholstery, and resort to a neutralized tone for the background. If the duller shades seem to blend better

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with the wood, as they usually do with mahogany, one should employ them in the upholstery and bring in interesting contrasting notes in the hangings and as much warmth and vitality into the walls as possible. This does not imply vivid walls. A large mixture of yellow gives warmth to some of the neutral shades. There are many kinds of gray walls and they are all apt to exert a different effect upon furniture. To bring out the beautiful shadings of old mahogany, a medium gray background, several shades deeper than French gray, is frequently effective.

A very charming modern room grew around several excellent examples of the simpler type of Chippendale furniture. There was a sofa with a gracefully sloping back, three curved back cabriole-legged chairs, and a combination bookcase and secretary. The room was on the second floor of a city house and acted in the capacity of morning room and boudoir to the mistress of the house. Chippendale furniture for a boudoir!—but just listen. The room had very deep gray walls paneled with a simple molding. The sofa and the seats of the chairs were upholstered in dull gold woolen velour. The rug was a plain deep gray, and the loose full curtains were of gray scrim with unlined hangings of a superb shade of dull coral silk. Two Japanese kakemonas were framed in the panels at opposite ends of the room, chosen obviously to repeat the tone of the hangings, for one represented a coral sunset and the other a clump of willow trees silhouetted against a

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coral sky. One of the beautiful chairs was used at the secretary, and the other two stood with their backs against the gray wall on either side of the windows framed in coral silk. In the center of the window space was a low black lacquer table with a gray crackled ware tea-service laid out on a black tray with a coral mat beneath the glass. A small lacquer stool fitted beneath it and was used when pouring tea.

There was nothing in the room which counteracted the importance of the furniture. The dull gold upholstery and gray background brought out the golden-brown-grayish cast of the wood, and the strong touches of coral tinged all with a rosy, feminine charm.

The idea that the only possible environment for Colonial furniture is a setting literally following the original one in which it was used, is generally prevalent. American Colonial is, indeed, the most legitimate of all the decorative ideas employed thus far by us in interior decoration, but many homes have degenerated into mere storehouses of Colonial reliques without a trace of Colonial reticence or distinction. In the independence of the early American spirit, there was both *imagination* and *individuality*; in the honesty and stability there was both *dignity* and *poise*. In how many of the vaunted Colonial interiors of to-day do these characteristics appear? There is nothing in modern surroundings which is inherently antagonistic to the Colonial idea, and many things which lend themselves well to the preservation and modernization of

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the sturdy, wholesome, but imaginative atmosphere of the early period.

The owners of a genuinely old Colonial house in Massachusetts furnished with real Colonial antiques, came to the conclusion some years ago that they were tired of faded chintz and an environment of spinning wheels, cradles, warming pans and displays of Staffordshire china. They decided to give a large number of their historic treasures to a local museum retaining only those which had a practical place in the home. For these they built up a new and original environment—one which aimed to show them off to their best advantage and at the same time make a pleasant and livable dwelling.

Hand woven linen was chosen for the walls of the living-rooms and it was dyed at home with vegetable dyes a luminous golden orange and hung above the low white wainscoting. Pieces of modern embroidery in the Colonial spirit on deep indigo linen were fitted into the panels of the white doors and hung on either side of the white mantel and in the centers of the opposite wall space. The mahogany furniture received plain dark blue mohair upholstery with the exception of the rush bottom chairs, the seats of which were painted bright yellow. Modern gray wool rugs with deep orange borders were used on the floors, and the lampshades were of home-dyed silk in charming gray, orange, and blue mottled effects. On the tables, of which there was every Colonial variety, were strips of

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grayish linen with beautiful silvery blue and lavender embroidery in quaint old patterns.

If there is such a thing as modern Colonial it was achieved in these rooms which preserved all the old simplicity and dignity yet added the joyful, colorful note of the modern spirit.

Blue grass-cloth walls and dull yellow hangings were used in another room with Colonial furniture, and a blue and white Chinese rug and blue and white ginger jars. Another more radical regeneration employed pinkish lavender walls, plum-colored upholstery, and sapphire blue hangings. The effect was charming, although it might have startled the good old Puritan progenitors of the furniture a bit!

Bright hangings, bright cushions, plain rugs, modern lamps and electric-light shades, scrim or casement cloth curtains, and slender picture frames will help old furniture surprisingly, whether it is the kind you are justly proud of or the kind you have to apologize for.

In the latter case, the object will be to subordinate rather than call attention to it. It is much more difficult to lay down rules for subordinating bad furniture than for bringing good furniture out, because while there is only a limited variety of "goodness," the bad varieties of furniture are legion. If your old furniture is black walnut of "the General Grant period," there is little hope, but if it is of the nondescript type which preceded and followed it, there are possibilities.

The first thing to do in building up a decoration

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around questionable furniture is to use as little of it as possible. You don't know how much furniture you can get along without until you try. Almost invariably, American houses are over-furnished and about half of the things may be eliminated with no loss in comfort and great gain in the artistic possibilities. There was one woman who refused for years to part with a hideous old hallrack which blocked up the entrance hall, because she was afraid the children's hats and coats would always be on the floor. Far more nervous energy was exhausted by her, however, in combating the bangs and bruises inflicted by the protruding corners than it would have taken to teach the children to hang their hats and coats in a closet. Another woman felt she couldn't give up her rocking chairs because a certain cherished caller always chose one, although she had learned at the Woman's Club that they were not correct. She finally removed them to the garret replacing them temporarily with two straight-backed side-chairs, upon which her caller seated herself with aplomb at the next visit and failed to perceive the difference. These are, of course, exaggerated instances, but they illustrate the feminine habit of clinging to accustomed things often for very slight and foolish reasons.

After every possible piece that can possibly be dispensed with has been weeded out, the next step will be to doctor up the remaining things. One very excellent way of subordinating ugly furniture is by painting it

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the color of the woodwork or wells. Against a self-toned background its shortcomings are not nearly so evident, and with bright new upholstery the transformation is often unbelievable. Leaf-green furniture against a leaf-green wall, yellowish mustard furniture against a yellowish mustard wall, or mauve or cobalt blue furniture with mauve or blue woodwork provide happy and amusing schemes wherein the limitations of the furniture are often offset by the bright and pleasing colors.

The greatest drawback to a great many pieces of furniture lies in the finish, and its conflict with the other woodwork in the room. Golden oak, some of the muddy brown oaks, and reddish mahogany stains are particularly unadaptable. Many of the undesirable pieces can be done over at home and refinished with some of the delightful modern stains, or painted cream or gray.

To refinish old furniture all the shellac should be carefully scraped off with a scraper, first softening it with alcohol or paint remover. After washing the scraped wood with vinegar and water it should be allowed to dry thoroughly and then rubbed with fine sandpaper. If the wood is fine it can simply be shellacked and rubbed to a dull finish with powdered pumice stone. This may be used on all pieces of furniture except the dining-table top where a hard oil finish should be applied to provide against hot dishes and finger marks. Two parts of raw linseed oil is used

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to one part of turpentine and several coats applied and allowed to dry slightly each time after rubbing off the surplus oil with a cloth. The surface can then be gone over with an iron wrapped in a flannel and rubbed to a polish.

By the use of acid stains grained wood can be stained to match practically any fabric or wall and with excellent results. The Bridgeport Standard Acid Stains and their Wonder Lac finish can be obtained in a wide assortment and is very simply applied. Their Pearl Gray stain gives a soft silvery gray finish which can be highly recommended for library and living-room furniture. All the old finish must be carefully removed, of course, before the application of either stain or paint. Any standard enamel can be used with good results for a painted finish, after a coat or two of ordinary paint has been first applied. A professional house painter can usually be relied upon for painting and shellacking.

Old bureaus and old beds can often be surprisingly regenerated. The mirrors and side supports should be removed from the bureaus. If the mirror is not too large it should be hung on the wall above, or it may be replaced by an oval or oblong one of pleasing proportions. The old knobs may be exchanged for glass or china, or bright colored pottery ones. Upon the china knobs a small design may be painted. Stripes of a contrasting shade can be stenciled on, or a small design in the center of each drawer.

CHAPTER XIII

A NEW SYSTEM OF COLOR ORGANIZATION

IN the modern school of painting which depends for its effects upon color more than any other single factor, the lack of some solid basis for its constructive use has been felt as a serious drawback, and many modern artists have applied themselves to the problem. Of these efforts that of Mr. Henry Fitch Taylor, one of the leaders of the modern movement, is by far the most practical, interesting, and simple, and will prove highly suggestive to those who wish to bring into their homes a broader, more expressive, and inspiring use of color.

For a great number of years it has generally been suspected that some correlation existed between the underlying principles of musical harmony and color harmony. Recently, in Mr. Rimmington's color organ and Scriabin's color symphony there have been fresh attempts to develop this relationship, and though they may not have demonstrated their scientific value to the satisfaction either of musicians or artists, they were based on the very plausible assumption that some definite relationship existed between the unit of musical composition—the octave, and the unit of color composition—the spectrum.

S	GBG	BG	BE

- blue blue violet
- blue violet

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When Mr. Taylor began to look around for some basis for a system of color organization, this analogy between music and color naturally presented itself. An adequate system of color organization, he believed, should be one by which groups of colors selected from the spectrum would not only harmonize, but be so related to one another that each would have its distinctive character and mood. Such a system had long been worked out for the use of musical composers, and it seemed to him that the same might be applied to color composition.

Hitherto experimenters had determined the notes of the chromatic spectrum scale by the number of light vibrations, but Mr. Taylor decided to determine this according to their physical position in the spectrum band. Having thus established a chromatic scale, he applied the musical laws governing the various keys both in the major and the minor, in order to discover if he could obtain that way groups of colors which would at the same time harmonize and express in their combination a distinctive mood or feeling. A few experiments along these lines soon convinced him that the results obtained were highly suggestive, and if the system could be worked out into some simple form of presentation, would be of invaluable assistance to all those who worked with color.

The remarkably simple form of presentation which he finally arrived at after two years of constant application, is known as the Taylor color chart and is

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diagramed on page 263. The spectrum is divided according to the generally accepted Fraunhofer divisions and two or more octaves of graded tones laid together. On this is placed a perforated mask with eight openings corresponding mathematically to the eight intervals of the harmonical key of the pianoforte. As the first note of the musical key is the dominant note of that key, so the first opening of the mask gives the dominant note of the color harmony. By sliding the mask back and forth on the spectrums, the harmony of any color required may be obtained. For instance, if the color harmony of red orange is desired, the first opening of the mask is simply placed on the red orange section of the spectrum, and the seven colors which make a characteristic harmony with red orange show through the remaining seven openings of the mask, the last note repeating the first as it does in the musical key.

Among the many valuable uses for this chart, its importance in interior decoration must be readily apparent. While the artist may experiment with color and arrive at the desired effect at the expense of a few sections of canvas, experimentation in decoration is far more costly and often leads to its over cautious and uninteresting use. Through the chart one is supplied with seven fundamental colors which can be used safely together in any combinations, while all the other laws we have been acquainted with thus far only supplied two or three.

Its second source of value is the information we ob-

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tain from it of what colors to combine to express a definite feeling or idea. This is of great significance in building up the *idea* in a scheme of decoration.

Its third source of value, and an exceedingly vital one, is gained through the application of the laws which govern the making of musical chords to the making of color combinations. By this means we are enabled to form seven groups of three colors each which are chords or harmonies in themselves, and which together form a whole or complete harmony. Thus if we have groups of three, four, or more related rooms to furnish, we have only to select groups of related chords in order to be supplied with individual color schemes which harmonize with one another and present beautifully modulated vistas.

For the purposes of the simpler kinds of home decoration, a tabulation of some of the most fundamental harmonies taken from the chart and an explanation of their use will perhaps be sufficient to open for everybody wide avenues of new possibilities in color.

It will be found that chords 1, 3, and 5 have three of their five colors in common, so they are a related chord group. The other row comprising, 2, 4, and 6, are also a related chord group. The last or seventh chord is related by two colors to both groups, and can be used with either of them.

In applying these chord groups to the decoration of rooms which open on a common foyer or in rooms which afford vistas of one another, in order to secure

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I. THE SEVEN CHORDS OF THE KEY OF RED

RELATED CHORD GROUP I	{	1		2	}	RELATED CHORD GROUP II
		Red.		Red orange.		
		Yellow orange.		Yellow-yellow green.		
		Green-blue green.		Blue violet.		
		3		4		
		Yellow orange.		Yellow-yellow green.		
		Green-blue green.		Blue violet.		
		Violet red.		Red.		
		5		6		
		Green-blue green.		Blue violet.		
Violet red.		Red.				
Red orange.		Yellow orange.				
7						
{ Violet red.						
{ Red orange.						
{ Yellow-yellow green. }						

a harmony characteristic of the key they should be used in related groups dependent upon the number of rooms. For suites of three rooms, the first three chords of either group are available; for a fourth room the seventh chord can be added to either group; and for more than four, additional chords from the alternative group can be supplemented.

The same groups of chords will be found to be related in all keys, and the same principles of use hold good for all.

II. THE SEVEN CHORDS OF THE KEY OF RED ORANGE

1	2
Red orange.	Yellow orange.
Green-yellow green.	Green-blue green.
Blue violet.	Violet red.

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3
Green-yellow green.
Blue violet.
Red-red orange.

5
Blue violet.
Red-red orange.
Yellow orange.

4
Green-blue green.
Violet red.
Red orange.

6
Violet red.
Red orange.
Green-yellow green.

7
Red orange.
Yellow green.
Blue.

III. THE SEVEN CHORDS OF THE KEY OF ORANGE

1
Orange.
Blue green.
Violet.

3
Blue green.
Violet.
Red orange.

5
Violet.
Red orange.
Yellow green.

2
Yellow green.
Blue.
Red.

4
Blue.
Red.
Orange.

6
Red.
Orange.
Blue green.

7
Red orange.
Yellow green.
Blue.

IV. THE SEVEN CHORDS OF THE KEY OF YELLOW

1
Yellow.
Blue-blue violet.
Red.

2
Green-blue green.
Violet-blue violet.
Red orange.

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3

Blue-blue violet.
Red.
Orange-yellow orange.

5

Red.
Orange-yellow orange.
Green-blue green.

4

Violet-blue violet.
Red orange.
Yellow.

6

Red orange.
Yellow.
Blue-blue violet.

7

Orange-yellow orange.
Green-blue green.
Violet-blue violet.

V. THE SEVEN CHORDS OF THE KEY OF YELLOW GREEN.

1

Yellow green.
Violet-blue violet.
Red.

3

Violet-blue violet.
Red.
Yellow-orange yellow.

5

Red.
Yellow-orange yellow.
Blue green.

2

Blue green.
Violet.
Red orange.

4

Violet.
Red orange.
Yellow green.

6

Red orange.
Yellow green.
Violet-blue violet.

7

Yellow-orange yellow.
Blue green.
Violet.

VI. THE SEVEN CHORDS OF THE KEY OF GREEN

1

Green.
Violet.
Red-red orange.

3

Violet.
Red-red orange.
Yellow green.

2

Blue.
Violet red.
Orange.

4

Violet red.
Orange.
Green.

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5
Red-red orange.
Yellow green.
Green.

6
Orange.
Green.
Violet.

7
Yellow green.
Blue.
Violet red.

VII. THE SEVEN CHORDS OF THE KEY OF BLUE GREEN.

1
Blue green.
Violet red.
Red orange.

2
Violet-blue violet.
Red.
Yellow-orange yellow.

3
Violet red.
Red orange.
Green.

4
Red.
Yellow-orange yellow.
Blue green.

5
Red orange.
Green.
Violet-blue violet.

6
Yellow-orange yellow.
Blue green.
Violet red.

7
Green.
Violet-blue violet.
Red.

VIII. THE SEVEN CHORDS OF THE KEY OF BLUE

1
Blue.
Red.
Orange.

2
Violet.
Red-red orange.
Yellow green.

3
Red.
Orange.
Blue green.

4
Red-red orange.
Yellow green.
Blue.

5
Orange.
Blue green.
Violet.

6
Yellow green.
Blue.
Red.

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7

Blue green.

Violet.

Red-red orange.

IX. THE SEVEN CHORDS OF THE KEY OF VIOLET.

1

Violet.

Red orange.

Yellow-yellow green.

2

Red.

Orange-red orange.

Green-blue green.

3

Red orange.

Yellow-yellow green.

Blue violet.

4

Orange-red orange.

Green-blue green.

Violet.

5

Yellow-yellow green.

Blue violet.

Red.

6

Green-blue green.

Violet.

Red orange.

7

Blue violet.

Red.

Orange-red orange.

Let us now take two keys which are characteristically different and work out color schemes for interiors from them. The key of red orange and that of blue green offer a good contrast; red orange being a strong aggressive color, and blue green a cool and retiring one. We will use Related Chord Group I in the red orange key, and Related Chord Group II in the blue green key for the sake of variation. The group of rooms will consist of Hall, Living-room, Library, and Dining-room.

A NEW SYSTEM

COLOR HARMONY FOR A GROUP OF RELATED ROOMS IN KEY OF RED ORANGE

HALL (CHORD 1)	Walls.	Red orange.
	Woodwork.	Antique oak stain touched with blue violet.
	Hangings.	Green-yellow green.
	Furniture.	Antique oak with dull wood finish.
	Upholstery.	Blue violet.
	Floor-covering.	Brown orange or dull red orange.
LIVING-ROOM (CHORD 3)	Walls.	Green-yellow green.
	Woodwork.	{ Antique oak stain touched with red orange and green-yellow green.
	Hangings.	{ Figured material with either blue violet, red, red orange, or yellow green in predominance.
	Furniture.	Antique oak with dull wood finish.
	Upholstery.	Figured material same as hangings alternated with a few pieces in red orange or blue violet.
	Floor-covering.	Blue violet.
LIBRARY (CHORD 7)	Walls.	Blue green.
	Woodwork.	Antique oak stain touched with yellow orange.
	Hangings.	Yellow orange.
	Furniture.	Antique oak with dull wood finish.
	Upholstery.	Red-red orange.
	Floor-covering.	Blue green with red orange and yellow orange border.

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DINING-ROOM (CHORD 5)	{	Walls.	Yellow orange.
		Woodwork.	Antique oak stain.
		Hangings.	Figured material with red-red orange or blue violet in predominance.
		Furniture.	Antique oak with dull wood finish.
		Upholstery.	Blue violet.
		Floor-covering.	Dull red-red orange.

COLOR HARMONY FOR A GROUP OF RELATED ROOMS IN KEY OF BLUE GREEN

HALL (CHORD 2)	{	Walls.	Gray.
		Woodwork.	Gray with stripe of blue violet.
		Hangings.	Red.
		Furniture.	Gray.
		Upholstery.	Red.
		Floor-covering.	Dark gray.

(The third color, yellow-orange yellow, can be introduced in the electric lighting fixture shades or in a single lamp-shade.)

LIVING-ROOM (CHORD 6)	{	Walls.	Gray.
		Woodwork.	Gray.
		Hangings.	Gray with an appliqued stripe of blue green.
		Furniture.	Violet red alternated with black, or gray touched with violet red.
		Upholstery.	Violet red on black or gray furniture or black on violet red furniture.
		Floor-covering.	Black.

(The third color, yellow-orange yellow, can be introduced in the lamp shades which can be picked out with blue green. One or two pieces of blue green pottery will also be effective.)

A NEW SYSTEM

LIBRARY (CHORD 7)	{	Walls.	Gray.
		Woodwork.	Gray with a stripe of blue violet.
		Hangings.	Green.
		Furniture.	Black.
		Upholstery.	Red.
		Floor-covering.	Dull red with a green border.
DINING-ROOM (CHORD 4)	{	Walls.	Gray.
		Woodwork.	Gray with a stripe of red.
		Hangings.	Blue green with a dull red border.
		Furniture.	Yellow-orange yellow.
		Upholstery.	Blue green and yellow, striped or figured.
		Floor-covering.	Blue green with dull red border.

Any of the seven colors which appear in the seven chords of the key can be used together, but in furnishing single or related rooms it is better to choose a chord or chord group, because warm and cool colors are automatically distributed. The other colors of the key can, when necessary, be introduced in the little touches. The use of the chord groups also is helpful in establishing a unified color impression or tone, just as the chords establish the key in music. The general impression of a color harmony based on the related chord groups of the key will be found to preserve generally the dominant characteristics of the key-color. The two schemes cited above are merely suggestive. For the person who wishes to go further into the use of color than one is able to without some suggestive basis, these few deductions from the chart will form the nucleus for an infinity of interesting and stimulating developments.

CHAPTER XIV

THE MODERN CHURCH INTERIOR

ART, after being born and nurtured in the Church, seems to have made a wide detour around it in modern times. The ultimate form of many churches is shaped far more by the dogmatic decrees of the deacons and elders than by the spontaneous inspiration of the artist and architect, the flower of whose genius was formerly lavished upon it.

There is little excuse for the church being artistically inferior to the dwelling house or public building, no matter how small the amount which may be expended upon it, and yet this is the case in a great many instances. People are called to worship in great barn-like structures amid hideously iron-capped columns, walls decorated in muddy colorings and violent patterns, windows which set one's teeth on edge, garishly frescoed ceilings, imitation marble and woodwork, and altars desecrated with artificial flowers whose frantic elaboration makes them appear like "glorified soda fountains," according to one astute critic.

The various religious sects have given rise to various new styles of church architecture, some of them individual and interesting, but many of them buffeted be-

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CHANCEL OF CHAPEL, BRYN ATHYN CHURCH

The ceiling is arched in solid stone without support

Sketched by Louis Ewald

THE MODERN CHURCH INTERIOR

tween old forms and new obligations and duties. Whether it be the great cathedral or little chapel or meeting-house, the church has certain fundamental requirements to fulfil. In the first place, it must frankly profess to be what it is; it must be honest and dignified in conception; and it must aim to preserve an atmosphere apart from the pettiness and strife of the work-a-day world. If, in addition, the outer structure can rise in imagination above the mere stone and mortar of which it is composed, and the interior can be tinged with something of the eternal mystery and beauty of life, it then becomes a true and worthy place of worship.

Recently a few sincere American architects and religious men have been laboring to restore the old monumental and inspirational qualities to church building and within the last few years the foundations of several noteworthy attempts have been laid in this country. Among them that of the Swedenborgian Church at Bryn Athyn, Pennsylvania, is by far the most significant.

On a hill overlooking deeply undulating country with fertile patches of dark and light and threaded with silvery streams of water, are arising the walls of a church that all its builders and makers, from the highest to the humblest, design to stand for ages as a world-wide symbol of the faith which the followers of Swedenborg profess. Not only will it stand when completed, however, as a monument to Swedenborgian-

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ism, but as the greatest achievement in church-building to which this country has yet arisen. And it will be thoroughly American, too, in every inch of its material, from the granite blocks taken from their own quarry to the Western timbers in the roof; and American in all the workmanship, from the stone-cutters to the makers of its stained glass windows. This is in accordance with the firm belief of Mr. John Pitcairn, the broad-spirited donor, that there are as good men in America, to-day, as anywhere in the world at any time, if one takes the trouble to seek them out and give them the right environment in which to produce the best which is in them.

The church has already been several years in the building and has scarcely arisen above its first story, but whether it takes twenty or a hundred years, it will have but one aim and one goal—that of the nearest possible approach to perfection, based on the best the world has thus far produced.

Modern building has degenerated, more or less, into the assembling of component parts ordered from various sections of the country and put in place by the builders according to the architect's plans. Cut stone and timbers are shipped in carloads and the men who cut or hew them have seldom any idea of their destination. When their particular job is finished, well and good, their responsibility ends, the further use or misuse of their work being no concern of theirs.

The building of Bryn Athyn Church is founded on

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WEST END OF CHAPEL, BRYN ATHYN CHURCH

Presenting a glimpse of the superb architectural details

Sketched by Louis Ewald

THE MODERN CHURCH INTERIOR

a different idea. Its structure has been evolved step by step as a living organism, every part designed especially to fulfil its individual function by men who live and breathe its atmosphere and are infused with the enthusiasm and responsibility of the whole. There are no two parts exactly alike, either, from the pillars of the aisle which curve as they did in old Greek temples and have different bases, to the tracery of the windows which preserve a subtle balance but are not of identical design.

At present the church presents the aspect of a big workshop where a community of workers composed of a corps of efficient architects engaged by the year, groups of skilful and intelligent stonecutters, carvers, and woodworkers, and stained-glass and wrought-iron artists and artisans work together, each busily employed in the individual workshops, but coming together to pass judgment on each new step, which is carefully tried out before it takes its place as a permanent part of the whole. Every arch, molding, and column is first conceived in a small model of plaster-of-paris and clay; then, if approved, it is modeled full size and set up temporarily in the place for which it is designed. The chancel column was modeled six times; four times in full size and twice in miniature.

All cutting and carving is done by hand; machinery is employed only to rough out stones. The entire surface of the interior stones of the church are being hand-tooled in thin lines, each succeeding block being dif-

THE NEW INTERIOR

ferent. It gives a remarkable uneven texture bringing out glints of different colors in the stone. The great beams of the roof are all hand-hewn in sections in the workshop and put together by wooden pegs. Every stone and beam has its own important part to play in the structure. The stones in the wonderful winding stairways are not jointed to bring about an effect, but turn corners and ascend, being hewn out and many sides cut. The ceiling beams are true beams and not sham woodwork to cover iron supports.

The three artists who were chosen to undertake the designing and execution of the stained glass windows were first sent abroad to study the greatest examples of glass in European cathedrals and did considerable work of a preparatory nature. A studio was then established on the grounds of the church and the three men employed all their time in designing and carrying out the windows. The time when this work must be finished is not fixed. No attempt will be made to hurry it in any way, and, therefore, there will be freedom from the constraint of having to finish at a given time, which is so damaging to creative work.

The sources for glass with quality of color and surface being limited, a glass blower is employed in an attempt to redevelop the art of making ancient glass according to original processes in something more than a commercial manner. Especially an effort is being directed to arrive at the old striated ruby, and the deep but clear and melting blue of the Twelfth Century.

THE MODERN CHURCH INTERIOR

Some interesting results have been obtained, but it is an experiment that is really only in its first stages as yet.

It is probably unnecessary to state that none of the windows will be memorial windows, and that there will be no interference from sentiment and personality; even symbolism, universal as it is in the expression of the church, must only be regarded as contributing to and not as controlling the windows, which are always in the first place design, color, and craftsmanship.

The aim is not toward an elaboration of either size or detail, but toward an exquisite beauty of proportion, toward a masterly handling of light and shade and plain and accented surfaces, and towards a rich, mellow atmosphere diffused by the deep-hued glass of the windows and the amber sandstone walls.

From the main entrance of the church one looks down a long aisle of pillars, shading from old ivory to deep bronze, to the altar directly ahead. The pillars and the nave arcade with its clerestory will arise fifty feet to the vaulted roof. The tower will be ninety feet higher. On the left lies a vista of stone arches like a glimpse into a vast cloister. The chancel of the little chapel in the southeast wing is arched in solid stone without support giving the further impression of a dim and vast expanse. Great windows with marvelous stone tracery and wrought iron grill-work lend to the awe inspiring effect.

The main entrance will be on the brow of the hill,

THE NEW INTERIOR

and below it will extend a park to the little stream at the base. The bishop's garden will be entered from the bishop's study on the south side and reached from the outside by a broad circular flight of steps. On the north side there will be cloisters surrounded by marble arched galleries leading to the park entrances and cultivated woodland retreats. The labor will not be finished with the building—it will be continued until a worthy setting is achieved.

Such a work should, indeed, furnish a fresh impetus to church building in this country. Of course, all churches cannot expect to enjoy the munificence and magnanimity of such donors as Mr. Pitcairn, but each, in a greater or lesser degree, can keep abreast of the best art thought of the times and be unsatisfied with any tribute beneath the best in its power. The architect should not be bound hand and foot by hampering conventions. The goal should be quality and not ostentation. Gilding and ornate decorations belong to a passing order. To-day one seeks harmony and repose.

One interesting type of church; adapted from some old models, has a stone exterior and a rough plaster interior. The plaster is left tinted a natural oyster white and the woodwork is left unvarnished and touched with pure color. A few beautiful modern windows and a richly colored tile floor complete the foundations of a charming decoration for either the medium sized church or small chapel.



PRIVATE CHAPEL OF RALPH ADAMS CRAM, WHITEHALL, SUDBURY, MASS.

Interesting use of rough plaster, tile, and hewn timbers

to you
ALBERTA

THE MODERN CHURCH INTERIOR

For another type of church smooth painted walls of a neutral or pleasant positive tone, woodwork stained to blend, and upholstery and floor covering of rich contrasting shade, form an interesting nucleus for an unpretentious decoration. Clear and beautiful colorings seem to have been discarded in church decoration in favor of conventional olive drabs and reddish magentas or weak compromises of blues and purples. There are few places where color exerts so strong an emotional appeal as amid the shadowy recesses or the broad open spaces of the church. The old Gothic churches were filled with it, and many of the modern church interiors which have given the greatest ultimate satisfaction have had it used with a free hand.

There is no lack of proficient artists and craftsmen in this country whose work could be well employed to glorify great edifices to go down the ages as monuments to our culture and our sincerity and faith. We have superb woodcarvers, unparalleled tile makers, excellent gold and silversmiths, and a rising order of sculptors and stained glass makers who need only opportunity to develop their powers. There are efficient and able architects, too, and broad-minded clergymen like the Rev. Burke of the Valley Forge Memorial Chapel who is aiming, through years of patient labor, to build up a lasting tribute to American nationalism and religious life.

CHAPTER XV

SUGGESTIONS FOR MODERN CONNOISSEURS AND COLLECTORS

THERE are two kinds of collecting; the one rescues memorable objects from the scrap-heaps of the past, and the other gathers together memorable objects of the present to be rescued from the scrap-heaps of the future.

Both have important services to fulfil, but in this country the aim is far too much toward the former and far, far too little toward the latter.

Collecting, instead of being a fine art as it was of old, has degenerated into a curious modern craze or passion in which professional and amateur connoisseurs and collectors outbid each other by fabulous sums for the possession of objects whose entire value often hinges on some detail unessential to either their artistic importance or broad human interest. Again and again they find themselves duped, faked and re-duped until the ability to distinguish between the false and the genuine resides only in their fond imagination, but again and again they take up the pursuit afresh with unabated faith and enthusiasm.

It seems too bad that all the money, energy, and knowledge, gained from wide study and experience,



SCARAB VASE

Decoration carved on thin porcelain body, a remarkable process which it was thought only the infinite patience of the Chinese could accomplish. It took one thousand hours to carve the decoration

Work by Adelaide Alsop Robineau

TO VNU
AIRBORNE

CONNOISSEURS AND COLLECTORS

which could exert such a vital effect in stimulating and encouraging contemporary artistic endeavors, should be so concentrated and often so futilely expended.

Scattered throughout this country to-day from the New England coast to the broad reaches of the Pacific, there are American men and women dedicating their whole-souled efforts, their fine intelligence, and broad artistic training to the making of beautiful things; things which are beginning to demonstrate to the older nations our possibilities of that independent and individual artistic expression in which they have so long found us wanting, things which will do more to preserve for posterity those finer intimate qualities of our national character than all our architecture and painting—and making them with what sacrifices and against what narrow and crushing impediments, only inspired Pilgrims of an unrecognized Faith can know!

These are the things which will be the "great finds" of the morrow, but how much more thrilling, how much better a test of real powers of artistic discrimination, to seek them out now and to establish their worth before the revolving decades have sapped their spontaneity and deprived them of their human touch and timely significance!

There are a few collectors of memorable art objects of the present in this country, in the foremost ranks of whom stands a woman whose name has always stood for excellence in all branches of artistic

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endeavor—Julia Marlowe Sothern. Mrs. Sothern began her collection with a few remarkable pieces of handwrought jewelry and increased it to include some fine specimens of modern American enameling and, finally, a superb service of handwrought silver which, when it is completed, will be one of the greatest modern masterpieces of the silversmith's art. This service, which, with its plates, platters, side dishes, tea, coffee and breakfast-in-bed sets, will soar above the hundredth mark and consume many years in the making, is being undertaken by Mr. Arthur Stone of Gardner, Massachusetts.

While Mr. Stone is of British extraction, he has spent over half of his life in rural New England and has imparted to his silver that simplicity and sturdiness which marked the early Colonial work; but to it he has added an artistry, a refinement and individuality which bears in itself a flattering tribute to the American ideals of to-day. In form, texture, modeling, finish, and sheer grace and beauty, these pieces wrought for Mrs. Sothern by the masterly sweep of his hammer can take their place with any of the rare and highly valued products of the past.

In a noisy handwrought silver shop in Boston a diffident little New England woman, Miss Knight by name, is turning out exquisite objects of the delicate and beautiful filagree work which we are accustomed to associate with the super-craftsmen of the Renaissance. In the work of several other New England sil-

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versmiths and in that of Mr. Clark and Mr. Ellis of New York, there is discernible an emancipation from convention and an application of taste and intelligence which is one of the most hopeful characteristics of American craftsmanship.

Mrs. J. M. Sears of Boston has done much to encourage the art of enameling in this country by her very representative collection of old and modern examples, by her active interest in the art itself, and by her magnanimous generosity which has made the fresh and charming work of one of our foremost enamellers, Miss Copeland of Boston, possible. Miss Copeland's fascinating silver boxes covered with raised translucent enameling in fluid designs and luxuriant colorings would, indeed, prove a strong positive asset to any collection. The work of Mr. and Mrs. Dixon of Riverside, California, also, is of remarkable merit and interest.

To one who collects handwrought jewelry,—and it is one of the most fascinating and humanizing kinds of collecting,—there are many contemporary examples of rare imaginative quality. An artist-jeweler attempts to interpret the spirit of a beautiful stone in plastic gold and other stones, just as an artist does a landscape in paint, or a sculptor the human figure in marble. One remarkable necklace called "Birth of the Northern Lights," has been executed by Miss Hazen of New York. It was inspired by a large black opal and worked out in beaten gold, small diamonds and



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emeralds, to give the transient, shifting effect of lights flashing out of darkness. Another pendant, "Spirit of Spring," emanated from an amethyst and evolved itself in delicate young intertwining leaves of gold, green tourmalines, fresh water pearls, and pale yellow sapphires. "Seaweed Dripping," flapped its dank gold sprays about the sides of two pieces of clear green jade. To the name of Miss Hazen many others can be added; among them that of Miss Lilla Davis of New York stands out for delicacy of touch and Mrs. Josephine Shaw of Duxbury, Massachusetts, for strong and masterly conceptions.

When Mr. Harvey Chatfield disregarded the usual flaunting grapes, winecups, dishes of gold and pearls of tradition in his binding of a rare edition of "Omar," and substituted, instead, a design of exquisite grace and precision, neither round nor oval, but representing the full bloom of a rose—a new departure was made in an old and venerable craft. The high water mark in the art of bookbinding was thought to have been reached in the gorgeous, elaborate and intricate gold tooled bindings of the French. The greater the value of the text to be bound, the greater must be the display of craftsmanship on the cover—so ran the French conception.

To Mr. Chatfield, however, the binding of a book is to hold something, and is not merely a surface to cover. As its construction, or forwarding, must reveal its strength and solidarity, so its decoration must

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suggest, not in hackneyed symbol but in subtle tone and feeling, the character of its contents. This idea of Mr. Chatfield's is delightfully illustrated in his inimitable binding of a valuable edition of "Punch and Judy" with original Cruickshank drawings. The book is forwarded in orange red seal, with onlays of yellow, and black puppet show tassels. There is a buffoonery about its chopped up back and its naïve distribution of design, that puts one in the mood for the trials and tribulations of poor Punch before the cover is opened. One could certainly never separate this cover from "Punch" or conceive of that particular edition of "Punch" in any other cover.

The collecting of rare and beautiful editions has offered great joys to a large number of people, and many individual binders like Mr. Chatfield can add to their interest and value by encasing them in bindings which usage will never harm. Age will only prove the strength and mellow the beauty of such bindings.

Mr. Robert Chanler, who has developed a remarkable style of mural decoration, first became known through his strikingly original decorative screens. These screens have few prototypes in modern or ancient art and their unusual qualities will undoubtedly make them much sought after when the supply becomes limited. For the collector who employs his collections in furnishing, one of these screens will perform a dual service.

A symbolic American tile in beautiful soft glazes

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has been the invention of Mr. Henry Mercer, potter, architect, archaeologist, and historian. By means of these tiles an historical or mythological series can be worked into a fireplace or frieze, each act being completed within the confines of a single tile. In the New World Fireplace he has illustrated the crossing of Behring Straits, Venezuela, the Fountain of Youth, El Dorado, Departure of Columbus, Worshiping the Sun, Pizarro, and the Sea of Darkness. The unusual coloring of the tiles, the ingenuity of design, and their pictorial and historical interest, give them a unique place both in Americana and in the pottery craft.

The secrets of the beautiful old Persian, Italian and Egyptian pottery glazes seemed for a long time doomed to oblivion. Several years ago, an American woman, Jeanne Durant Rice, began experimenting with the fascinating and elusive Persian blue, with such interesting results that five years ago she established the Durant Kilns, in connection with Mr. Leon Volkmar, a descendant from a family of American potters, and went in for the work on a scientific basis. Gradually they perfected the Persian blue and revived the white Italian Majolica, Egyptian blue, Aubergine (egg plant), and Chinese jade green and yellow. One of the most distinguished European authorities lately said of some examples of Durant pottery, "The Persian blue is a triumph; the French have for years been trying to obtain it, but without success. This is, undoubtedly, the best work being done in any country."

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It took the official purchasing agent from the Royal Museum of Tokio to discover for us the superbly decorated porcelains of Dorothea Warren O'Hara. As a relief from the stereotyped work of the past, these decorations in brilliant enamels from her studio, flow with a rhythm and balance which is natural and free, and the beauty and freshness of her color-blending is masterly.

In the spring of 1911 the American Woman's League sent an exhibition of fifty-five porcelains to the International Exhibition at Turin, Italy. This exhibit was the work of one woman, Adelaide Alsop Robineau, and was awarded the Grand Prize, the highest award that could be given—against the work of the best modern porcelain manufactories of the world. In addition the jury gave Mrs. Robineau a "Diploma di Benemerenzza." The same exhibit was shown at the Paris Salon of 1912 and the Musée des Arts Decoratifs in Paris, and as a result Mrs. Robineau was elected a member of the Société Internationale des Beaux Arts.

This collection represented the best results of ten years of hard, persevering work and marked the accomplishment of two of the most difficult feats in the history of porcelain making—high fire porcelain glazes and porcelain carving. The former is being done now in Europe only in factories with government support; and the latter is not being done anywhere to-day and is found only in a few of the rare old Chinese pieces. The carving in the thin paste of a porcelain body before it is fired is a work which it was supposed only

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the infinite patience of the Chinese could accomplish. The unusual qualities of the work won the highest recognition in this country as well as in Europe and Mrs. Robineau is prouder by far of the awards received at home than of any foreign recognition, Grand Prize of Ceramics at the San Francisco Exposition, special prizes and medals from the Chicago Art Institute and the Boston Society of Arts and Crafts. Several of her pieces have been purchased by American Museums.

But financially the work is unremunerative and the costliness of time and material for experimentation and the limitation of equipment confine the endeavors largely to small cabinet pieces. Mrs. Robineau has never been able to give herself up whole-heartedly to the making of the larger and more decorative objects—in which line the few examples which she has accomplished hold forth the promise of limitless possibilities. She had to become content to continue her work in a small way accomplishing every detail of it, herself, from the throwing of the vase on the wheel to the intricate processes of glazing and firing it in the little pottery attached to her Syracuse home, and devoting all the time to it she can possibly steal from bread-earning editorial work and from a busy domestic life.

With products such as these at our very door, which are far superior to many of the fake antiques with which we are deluded, is it a wonder that the sincerity of American culture is often questioned?



A GROUP OF POTTERY

With Persian blue, violet, and aubergine glazes from the Durant Kilns



DECORATED PORCELAIN

This exquisite work marks a departure from both the old naturalistic and modern stiffly conventional styles of porcelain decoration. It is represented in the Museum of Tokio

By Dorothea Warren O'Hara

70 1941
ALABAMA

CHAPTER XVI

MY STUDIO

MY studio was not intended to set a shining example, nor did it aim to evade all responsibility by being a mere workshop. It is simply the little home which my husband and I have evolved through a number of years of keen interest in decoration. It is a real little home, too, because it is actually owned—being located in one of the modern coöperative studio hotels overlooking Central Park in the big city. Its homelike propensities are further intensified by a minute but attractive stairway which leads from the studio living-room to the sleeping-rooms and bath on the floor above. In other words it is of the variety of apartment known as duplex.

One enters from the outer hall into a small reception room. A door leads off from this into the electrically equipped kitchenette, or serving room as it is generally known, with dumb-waiter service to the coöperative kitchen, and straight ahead lies the studio bounded by the great nine-foot studio window. The close proximity of these two rooms led to the adoption of a single decorative scheme for both and their treatment as a single large room instead of two individual smaller ones.

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For a background color blue green of a shade between turquoise and peacock was selected. There were several reasons for this. In the first place the great window formed nearly an entire side of the room and in order to make it appear like a part of the background and not a huge piece cut out it was necessary to bring some of its *natural* background of atmospheric blue, into the walls. The exposure is southern and the large expanse of window makes the interior very bright, so that the green quality is refreshing and restraining. Neither of the rooms were large enough to scorn the additional spaciousness created by the blue. Besides that, blue green formed an excellent background for a few prized pieces of old oak and walnut furniture which we had accumulated and, not incidentally, it was also one of my favorite colors. The walls were first painted light blue and then stippled with deep blue and green water colors. The doors, baseboard (of which very little was visible when furnishings were in place) and the wood trim around the windows were stained a blue green a shade deeper than the walls, but the stairway was finished a dull brown to blend with the pieces of old oak and walnut. The ceiling received a tint of light turquoise.

The window was thus made to take its place as a part of the background in the daytime, but it needed further consideration to make it act in the same capacity at night. Hangings were finally decided upon of heavy raw silk which were dyed to order a shade

MY STUDIO

of blue green slightly deeper than the walls and a little lighter than the woodwork. They were made so that they could be drawn completely across the window at night making the window space appear almost like an uninterrupted continuation of the wall surface. There was another small window facing west and this was treated in the same manner, thin glass curtains of deep cream net with an invisible lacey pattern being attached inside of the hangings by top and bottom rods directly to the panes.

We had decided on a color scheme of blue green, orange and violet, and one of the greatest thrills attendant upon the furnishing of the studio was received when we compared this selection with the harmonies in Mr. Taylor's color chart and found it to be the first chord of the key of orange. The gay, light and joy giving qualities of orange were, indeed, just the tone and spirit we had wished to introduce into our home, although we had arrived at it in a round-about manner.

Across the lower edge of the blue green hangings were applied two two-inch bands of silk, one of violet and one of orange, the orange being placed two and a half inches above the violet.

For the floor we had made two violet chenille rugs with borders of brown orange and tan which melted into the hardwood floors.

Across opposite sides of the studio, interrupted only by the west window, a succession of open shelved sec-

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tional bookcases were placed arising to a height of five and a half feet. The base sections had wood paneled sliding doors, protecting the contents of the lower shelves from dust and providing a good place for storing oversized books and untidy papers. One section of bookcase on each side was replaced by a desk section which closed up flush with the shelves and gave commodious desk space. This proved a great boon, allowing us each our individual desk with ample room for working and keeping our notes and papers, and which, when not in use, took up no space. Desks put to hard service are not usually very decorative objects but these could be hastily closed, removing all trace of disorder, and the contents kept intact.

The bookcases had been finished originally in dull fumed oak. Their function was purely utilitarian and they had been designed with as little wood as possible exposed. Even this, however, was too much to preserve the light background quality, and they were scraped and received a blue green filler which brought out the grain of the wood and made them blend inconspicuously with the walls.

Under the west window an old oak trousseau chest was fitted between the bookcases. It was picked up at auction and had many peculiar qualities which endeared it to us. One section of the carved paneling opened, and concealed behind it were a row of secret drawers each beautifully carved in a different motif. What a delightful hiding place they must have fur-

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nished for the trousseau knickknacks and jewels! Instead of the upper side, the under side of the lid was carved so that the chest was even more beautiful open than closed. It was a wonderful place to store things and when equipped with pillows afforded an excellent window seat. In the cushions we had an opportunity to work out the complete harmony of the key of orange by using the colors not in the chord employed in the dominant colorings. These colors were blue, yellow green, red and red orange, and were used in dull shades of plain and figured materials, forming a thoroughly satisfactory touch between the blue green hangings and the violet rug.

A lovely old oblong walnut table, which we had come upon quite accidentally in a dim corner of a modern furniture shop, was placed against the wall on the left side of the reception room. Its beautifully seasoned top was left bare and it held a single important object—a modern writing case of violet leather lined with orange and equipped with note paper, pencils and pen so that our desks would not need to be disturbed for a hasty note, or the use of guests. A little candlestick lamp with an orange shade was placed beside it and sometimes a black bowl with orange or red flowers. This table had another use, but it was a secret one—it was called into service for informal *entre-nous* luncheons and suppers for which its adjacency to kitchenette or serving-room made it very convenient. The real dining-table was in the studio.

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On the right side of the reception room we placed a day-bed which served in the dual capacity of hall bench and extra accommodation for over-night guests. It was bought unfinished and stained walnut, being afterwards waxed to a dull finish. The upholstery was linen burlap in an interesting blue, violet and dull red stripe, and two flat cushions at either end were upholstered in the same. There was no mirror in the reception room but a full length one was attached to the door on the inside of the hall closet. A small walnut chair stood beside the table.

In the studio proper we were confronted with the utilitarian problem of finding a place for a hospitably sized dining table which would not betray its function except at meal time, and the decorative problems of conceiving an adequate grouping for the important window and concealing a high radiator which loomed up conspicuously in front of it. We managed to solve all three at one stroke by placing a long walnut refectory table, seven feet long and two and a half feet wide in front of the window and by converting the radiator by boxing it over, into the back of a long bench with a low bench placed against it to form the seat. This took the place of four or five dining chairs which would have been awkward to manage when not in use. This way, the bench fits compactly under the table and the table takes up very little space beside its width. A long runner of hand dyed orange silk was laid the full length of the table. In the center a

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green-blue Chinese porcelain vase was placed and on either end, simple brass candlesticks with long yellow wax candles.

The decoration was simple but it seemed adequate, and it formed a pleasant dining-table with the guests seated all on one side and two high backed Jacobean chairs put into service at either end for the host and hostess. For larger dinner parties it could be drawn out into the center of the room and a large oblong top hired from the caterer's placed upon it. This necessitated a raid on our neighbor's chairs and we soon learned in what apartments those were located which went best with our furniture. The dining-table was frequently loaned in reciprocation.

Two charming Italian side chairs of very different design and picked up at different times, one at auction and the other in an antique shop, made excellent desk chairs. The one was slender with delicately carved back and a rush seat. The other was square and sturdy and we had the seat reupholstered with a bit of modern embroidery. For the cane seats of the high backed chairs we had found it necessary to have cushions made as the seats seemed to wear very poorly. We used hand dyed orange velvet. There was only one other chair in the room and that was a low, luxuriously upholstered reading chair which stood next to a floor lamp in the stairway corner. The chair was covered with the same blue, violet and dull red striped linen burlap as the day bed in the reception hall, and the

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lamp had a brilliant orange shade. There was just room enough left in the corner for a tiny nest of tables which we lacquered peacock blue, and crowned with an orange luster jar. It received the name of the reading corner and was, indeed, a cozy and delightful place to spend a studious evening.

By drawing the bench out from beneath the table we had adequate seating capacity for fourteen people; when an occasional gathering was larger we preferred to bring down chairs from upstairs or impose on the good nature of our neighbors rather than clutter our interior with chairs which did not earn every inch of the precious space allotted them.

There were no other important pieces of furniture. The centers of both rooms were kept absolutely clear, and the furniture was arranged as far as possible in perpendicular planes. The stiffness of the composition was broken, however, by the two high chairs which stood with their backs silhouetted against the window, the bright pieces of modern porcelain of irregular heights on top of the bookcases, the reading corner placed in an angle of the stairway, and a tall brass candlestick and a large dull red cloisonné vase set on either side of the wide entrance to the studio. The vase, which stood on the floor, was kept filled with foliage or generous armfuls of flowers when they were plentiful, and its graceful contour lent a homelike and informal note to the room. While there was a careful restraint exercised in the selection and arrange-

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TO VINU ABROGLIAO



DECORATIVE SCREEN PAINTED ON WOOD

By Robert Chanler

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ment of furnishings, the free use of color robbed it of any tendency toward coldness or severity.

There were four distinct lighting systems in the room, and they were never found too many. The system of general illumination consisted of two amber ceiling globes, one in the center of the ceiling of each room. The specialized lighting consisted of the floor lamp for reading, the candlestick lamp for writing on the table in the hall, and two desk lights of the variety used in offices but which we removed from their stands, painted blue green and attached to the desks in a manner which provided for their slipping under out of sight when the desks were closed. Side fixtures furnished a general subdued lighting and these were rather unique in that they were covered with shields of silk the same color as the walls which made them invisible in the daytime, but when in use the shields could be pivoted around toward the wall, their bright orange lining forming a pleasant reflector for the frosted bulbs of the imitation candles which were then revealed. On rainy or snowy nights when we thought covetously of a blazing open fire, we lighted the candles and really found their soft glimmering light with accentuated shadows not a bad substitute.

The decorative inspiration for the main bed-chamber above stairs was received from a piece of hand blocked linen which we chose for hangings. The background was what we termed a brown orange but is sometimes known as tame yellow, and the design was a prim, con-

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ventionalized open flower dispersed at fairly wide intervals and blocked-in in peacock and a shade between a red and a violet which was located afterwards as a violet red in the color-chart. We used the brown orange for the walls and for the baseboard and window trim, but to the latter we added a stripe of peacock which related it to the doors which were stained peacock. We used a Throop bed which folded up into cabinet arrangement because the room was not over large and because it was both a comfortable and sightly piece of furniture. This we painted the background color and curtained with the hand-blocked linen. A high, narrow chest of drawers was painted blue green and placed between the windows where it was a pleasant touch framed by the linen hangings. A small oblong mirror with an antique gold frame hung above it. Against the opposite wall was placed a small side table with two drawers. It was also painted blue green and had a triplex mirror which folded up and formed a wall medallion above it. A wicker stool painted brown orange was placed in front of it and it became a very important article of furniture, being pressed into service as dressing and writing table. There was an easy chair and two side chairs of the wicker painted brown orange, and the rug was an old one dyed violet red.

The upstairs also included a children's room done in tan, cobalt blue and turkey red, and a combination sewing and guest room done in black and bright yellow.

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The little home was made to fit us and to serve our needs adequately. The coöperative kitchen simplifies living and allows the luxury of whole hearted hospitality. The kitchenette also afforded the joy of impromptu feasts. Recreation and exercise were provided within the walls of the building by a ball-room, a swimming-tank and squash courts so that a fairly well rounded existence could be carried on within the narrow confines of a New York City apartment—albeit a very livable one!

THE END



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